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Dealers Express Opinions of Expertise

Article by Dr. Max Friedlander
Arouses Comment From Many
of the Most Important Dealers
in Ancient Art

Publication by THE ART NEWS of Dr. Max Friedlander's article on experts and expertise has aroused great interest among the art dealers in New York. Opinion is more or less divided but the majority of the dealers are in complete accord with most of Dr. Friedlander's contentions. We are privileged this week to quote several of these dealers and next week we will publish interviews with many others.

Mr. Josef Stransky of Wildenstein & Company says:

"I am in complete accord with the sentiments expressed by Dr. Friedlander. As an art dealer, our firm invests its money in pictures that we believe in. We are far more careful than most collectors. Therefore, when we sell a picture we believe that the attribution that we give and the statement that we make as to the picture's state and quality is as correct as possible. Naturally we are always glad to have the advice of experts but this is in addition to our own research and by no means determines our attitude towards any given work of art.

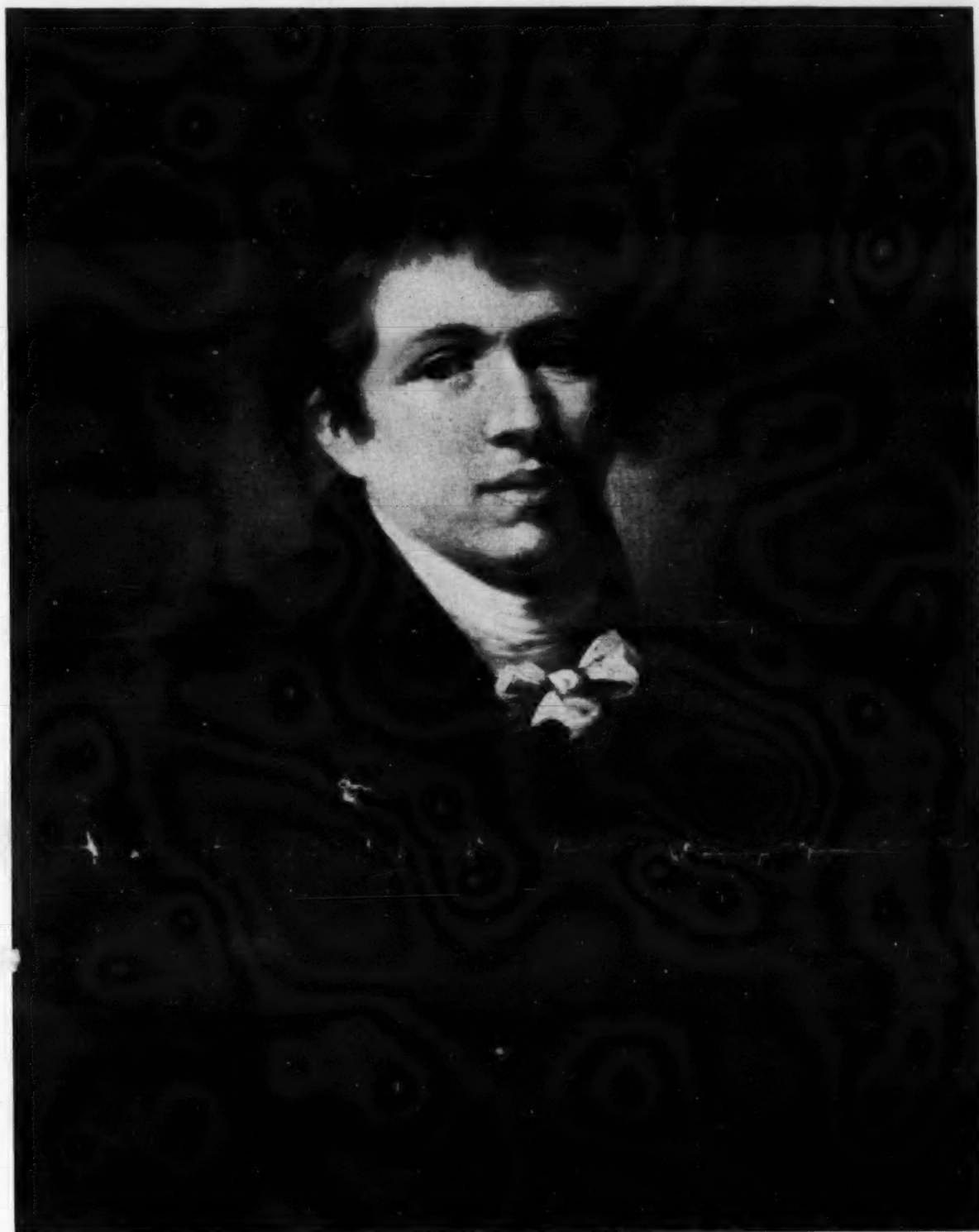
"Any dealer of established reputation must necessarily be sure of the things he sells. He is responsible to his clients, both for the authenticity and the quality of the pictures. As dealers we have our reputations to guard and I believe that there are many dealers in New York whose word on paper is quite as reliable as to authenticity, and more reliable as to quality, than are the certificates of the experts.

"People who buy pictures naturally should know what they buy but it is the dealer's business to assure them that their pictures are authentic. In the building up of American collections only those dealers who have the best interests of their clients at heart can be successful. There are times when the dealer must make statements which are contrary to those of the experts, for there are often certificates which are misleading both as to the state of pictures and their provenance. We who have been in business for many years and hope to guard the reputations of our houses cannot afford to rely only on slips of paper. We must know that the works of art we sell are of good quality regardless of expert opinion, for many things which have been certificated are far from perfect, far even from the implications of the expert's document. I believe that if collectors would go only to reputable dealers, choosing those who specialize in the various schools, they would find themselves in safer hands than in those of the so-called and often self-styled experts."

Mr. Paul Reinhardt, interviewed at his galleries, said:

"I am in sympathy with many of the things which Dr. Friedlander has written. Especially I should like to emphasize the fact that I advise all my clients to study the pictures themselves, to learn as much as they can about them and to understand them as works of art. I believe that it is far more important for a man who is forming his collection to secure works of art with which he is in sympathy

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"PORTRAIT OF A MAN"

By JACQUES LOUIS DAVID

Exhibited in Brussels "Musée Royal des Beaux Arts" December, 1925, and in Ryks Museum, Amsterdam, in 1926. Courtesy of Mr. J. Goudstikker, Amsterdam.

ALAN REED PRIEST SUCCEEDS REITZ

The Trustees of The Metropolitan Museum of Art have just appointed Alan Reed Priest Curator of the Department of Far Eastern Art, in succession to Mr. Bosch Reitz, who retired from the service of the Museum last May.

Mr. Priest is a graduate of Harvard University of the class of 1920. During his undergraduate years he devoted himself largely to the study of the fine arts, laying the foundation for a general knowledge of the subject, particularly in European art. But immediately after graduation his interest turned towards Chinese and Japanese art, in which he began work with a thorough study of the rich collections of the Boston Museum of Fine Arts, combining this with teaching at Harvard. In 1924 he went to China, where he remained until two months ago, first as a member of the Fogg Museum Expedition, and later independently as a student of his subject. During this period he made a long journey through North China, his travels extending to Chinese Turkestan and the eastern part of Siberia, and he also made visits to Japan. But for the last two years Peking has been his headquarters, where he has pursued his studies in both the arts and the language of the country.

Gobelin Tapestries Shown at Anderson's

The complete set of fifteen tapestries, the first and original panels illustrating the history of Don Quixote after the paintings by Charles Coypel, with borders designed by Jean-Baptiste Belin de Fontenay and Claude Audran, woven at the Gobelins for the Gallery of the Duc d'Antin by Jean Jans and Jean Le Febvre, and now the property of the Marquise de Vénévelles, are to be on private exhibition at the Anderson Galleries for a short period.

The family of d'Espagne de Vénévelles, seigneurs d'Espagne, d'Annay de Vénévelles, de Coutaines, with the titles of Marquis and Comte de Vénévelles, are of knightly origin and one of the oldest families of the ancient province of Maine. The first Vénévelles known to history appears to be Herbert d'Espagne de Vénévelles, Equerry, in the year 1287. Edouard d'Espagne, the ancestor of the present Marquis, received as part

(Continued on page 18)

SALONS ANNOUNCE OPENING DATE

The Salons of America has announced the dates of its Sixth Annual Spring Salon at the Anderson Galleries. The exhibition will be held this year from May 7th to 26th, and will, as heretofore, be open not only to the artist members of the organization but to any artist anywhere, whether unknown or of established reputation.

The association, which was founded in 1922 by Hamilton Easter Field, has as its purpose the sponsoring of non-jury exhibitions in which each painting and piece of sculpture is insured a favorable position with proper lighting.

The membership now numbers about twenty-five hundred, and is drawn from all parts of the world, including Canada, Japan, Australia, Hawaii, South America, France and Italy.

The announcement states that artists, wishing to send work to the exhibition can receive information by addressing The Salons of America, Inc., The Anderson Galleries, 489 Park Avenue, New York.

Rare Paintings In De Spiridon Collection

Leonardo's "Leda" Feature of
Sale to Take Place at Fred-
erick Muller & Co. in Amster-
dam on June 19th

Italian paintings of the XIIIth, XIVth, XVth and XVIth centuries, the collection of L. de Spiridon of Rome will be sold in Amsterdam at the auction house of Frederik Muller and Company on June 19.

The catalog which is being prepared by Professor Lionello Venturi of Turin had not been received by THE ART NEWS at the time of going to press and a complete list of the pictures is therefore impossible.

Of the sixteen paintings illustrated in the prospectus the most important would seem to be one of Leonardo's versions of "Leda and the Swan." The positions of both Leda and the swan in the de Spiridon picture and similar to those in the Borghese Gallery version of the story. The background of rocks and landscape has been much elaborated in the work under discussion and are less typical of the artist. Instead of two amorini there are four smaller "just hatched" infants who disport themselves upon the flower embroidered grass. The bodies of these little creatures are beautifully drawn, but the modelling of the principal figures, in as much as can be judged from the reproduction, seems less vigorous than in the Borghese Gallery piece.

Among the other examples of the Florentine school is an interesting panel by Luca Spinello (Arentino), representing "The Miracle of St. Dominic." The architecture and figures are in the Giotto tradition, while the color, which it is impossible to judge from the black and white reproduction, if representative of Luca at his best, should possess the decorative brilliance of the Sienese school. The composition is well balanced by groups of standing ecclesiastics and kneeling women who flank the central figure of the child upon whom the miracle of resuscitation is being performed. The gracefully drawn head of the white horse at the extreme left gives a fantastic flair to an otherwise realistic representation. Behind the high wall rises a single tree, typical of the first clumsy efforts at landscape, set off by a *fond d'or* sky.

St. Dominic is also featured by a later Florentine artist. The painting by Lorenzo di Credi presents the Saint standing beneath a simple arch, clad in the heavy white habit and thick dark cloak of the order which he founded. One hand holds his mantle and prayer-book, the other is lifted heavenward. This work is also in the realistic Florentine tradition, pervaded by the tender simplicity and melancholy characteristic of di Credi's saints.

Other Florentine pieces are an Annunciation with a *fond d'or* background by Agnolo Gaddi and a "Miracle" of the School of Paolo Uccello which bears none of the foreshortening hallmarks of the master.

The Agnolo Gaddi is, however, a very characteristic piece, both of the artist and of the Giotto School. The Angel and Virgin are portrayed on separate panels. Gabriel is resplendent and stately, the body of the Virgin is poorly articulated but there is, in the

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Leonardo Feature of Spiridon Sale in June

(Continued from page 1)

gesture of the lifted hand and intent, serious face, a dignity and poise which is seldom found in the later versions of the subject.

The Madonna Enthroned with Donors, attributed to Carlo Crivelli, is not reproduced in Franz Drey's *catalogue raisonné* but there is a painting given to anonymous followers of the artist in which the figures of Virgin, Child and donors are identical, the only discernible variation occurring in the angels, of which there are two in the de Spiridon version and four in the painting illustrated by Drey, which is also from a private Roman collection. Although very probably not by the hand of the master himself, the magnificent elaboration of the Madonna's brocaded robe, the filmy raiments of the Child, who holds a bird on one chubby wrist, the musical angels and garland of fruit, all bear the unmistakable autograph of the most decorative of the early Venetian painters. The prominent position given the Donor, who is presented in profile at the lower right of the picture, while his wife and daughters are similarly silhouetted on the left, is unique to these two paintings.

By Vittorio Crivelli is a less elaborate and weaker but very charming Madonna and Child, while other northern schools are represented by a Mantegna school piece, a Pieta by Defendente Ferrari and a powerful Madonna and Child by the mysterious Bartolomeo Suardi.

The most interesting of the Siennese pieces is a Resurrection by Taddeo di Bartolo, which, while showing the marked influence of Ambrogio Lorenzetti, is at the same time a dignified and original work. The composition is evenly divided by the figure of the risen Christ, who, armed with banner and olive branch, walks unseen between the well-drawn figures of the sleeping soldiers. Against a *fond d'or* sky rises the rocky sepulchre within which can be discerned the empty tomb.

The Madonna and Child of the Ducio School is in the tradition, except for the face of the Child which is so realistically rendered as to suggest the work of a later artist.

A male saint is given to the school of Antonello da Messina and a charming female saint is attributed to Gentile da Fabriano. The graceful figure of the latter is set off by a *fond d'or* background. Delicate flowers spring from the tall grass and the conception of the entire work is one of the most delightful in the collection.

INDEPENDENTS

NOW OPEN

The Twelfth Annual Exhibition of The Independent Artists is now open at the Waldorf. More than seven hundred painters and sculptors are represented. The exhibition will be reviewed in the next number of THE ART NEWS.

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BOERNER TO HOLD GREAT PRINT SALE

LEIPZIG.—In the field of prints, C. G. Boerner's big sale announced for the beginning of May will mark the high point of the Spring art season. This sale will include valuable examples of every type of old print, beginning with the earliest Italian engravings, which are particularly rare, and ending with a group of English and French XVIIIth century engravings. Messrs. Boerner have fixed May 8th and following days for the sale.

The earliest print included in the sale may be the wonderful Florentine engraving in the fine manner: "Virgin and Child Enthroned with Saints" (Pass. V. 136. 10), by the so-called "Master of the larger Vienna Passion," whose exquisite prints are all more or less unique. The "Hercules and Antäus" (B. XIII. 202. 1), having been attributed by Bartsch to Pollajuolo, might really be the work of an anonymous master of great skill; this print has been reproduced at a large scale in Mr. Hind's most useful catalogue of early Italian Engravings of the Print Room of the British Museum. Other very rare Quattrocento engravings by anonymous Italian masters are: "The last Judgment" (B. XIII. 268. 23), an important example of the Florentine broad manner; "Two Peasants" (Pass. V. 78. 24) and "Minerva and Another Goddess in a Landscape" (Pass. V. 21. 34) also of the utmost rarity; "Theseus" (Pass. V. 20. 29), unique impression from the Sternberg Collection; twenty so-called "Tarocchi Cards," once attributed to Mantegna or to Baldini, and "the Holy Family in the Grotto" (B. XIII. 233. 9) reproducing a well-known composition by Mantegna in a most skillful manner. Mantegna himself is represented by two masterpieces positively claimed as his: The "Battle of Sea Gods" and "Bacchanalian Group with Silenus." Other famous early Italian masters represented at the sale are: Zoan Andrea, Jacopo de Barbari, Giovanni Antonio da Brescia, Campagnola, Jacopo Francia, Mocetto, Montagna, Raimondi, Robetta, Rossetti da Modena. From the point of view of rarity, a strange print (B. 15) by the so-called "Master of the year 1515" and some "Nielli" will also furnish great excitement amongst collectors.

Schongauer and Meckenem are naturally the chief glories of German XVth century engraving. By the former, we mention one of the finest impressions known of the "Virgin with the Parrot" (B. 29) and a complete set of the "Passion of our Lord" in very good condition, whilst among the engravings by Meckenem an expressive "Pieta" (Pass. II. 83. 8) will be included, of which only three impressions are known.

Early Netherlandish engraving is well represented by the Master FVB (the so-called Franz of Bocholt), whose "Judgment of Salomon" (B. 2) stands out magnificently in its perfect rhythm, giving unity to a complicated composition. There are also good specimens by Jacob Cornelisz van Oostzaan, Lucas of Leyden, and Dirk Vellert.

In the German Group of the XVIth century, Albrecht Dürer, Baldung, Burgkmair, Schaufelein and the "Little Masters" deserve especial mention, the former being represented by such fine engravings as "Adam and Eve" (B. 1) and "The Knight, Death and Devil" (B. 98) and by beautiful woodcuts. By Hirschvogel, we mention two of his brilliant landscape etchings, one of which was acquired by Dr. Güttler at the von Hagens Sale, last year.

The representation of XVIIth century Engravings resolves itself more or less into prints by the well known Dutch and Flemish Master etchers. In a small, but

XVth CENTURY FRESCOES FOUND

MILAN.—At Montefalco (Umbria), during the work of restoration of the historic communal palace, some frescoes of the early XVth century were recently discovered.

The part which has already been brought to light represents the Madonna and Child with two angels. At the side of the Madonna are St. Chiara and St. Fortunato, protector of Todi. The frescoes are in a fair state of preservation. The name of the artist has not yet been found, and the inscription in Gothic characters has still to be deciphered. The frescoes cover a surface of about four square yards, and are said to be of very delicate workmanship.

choice series of etchings by Rembrandt, there will be included some of his most remarkable etched religious productions, e.g., the "Annunciation to the Shepherds" (B. 44) and the "Presentation in the Temple" (B. 50). Of this print, the sale will contain two wonderful impressions: the one (from the Rémy, Barnard and Davidsohn collections) is distinguished by its brilliancy, whilst the other one has been printed with much tone, on Japan paper. It was once in the possession of Dr. Straeter and afterwards in Richard Gutkunst's private collection and is said to be one of the finest impressions known in private hands. Bol, Van Dyck, Ostade, Thomas van Yperen, the Van de Velde and many others are also represented by characteristic specimens, some of which are now rare. The productions of French and English Engravings of the XVIIIth Century are better known to the general public because of their comparatively frequent occurrence in the market.

There remains now for our short survey but one important group: a series of German single Woodcuts of the XVth Century, which are all of the utmost rarity. The "Annunciation" (Schr. 32b) has a swift energy of line and is most brilliant in color. The "Christ on the Cross" (Schr. 406), showing wonderful rhythms and the "Virgin with Child" (Schr. 1093), deserve especial interest, the former having been copied as early as the seventies of the XVth century by another anonymous Master of woodcutting, the latter because of its pedigree (from the Lanna and Albertina collections).

The profusely illustrated catalogue Nr. 157 of this sale, to be issued at the end of March, will be sent on application.

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ROMANESQUE FACADE FOR PENNSYLVANIA

Philadelphia's new Museum of Art has taken an option on the entire front of a great XIIth century abbey, the finest object of its kind that has ever been brought to this country from Europe, it was announced this week by Mr. Fiske Kimball, director of the Pennsylvania Museum.

This Romanesque facade, which for centuries graced the entrance to a famous Burgundian monastery, has been removed piece by piece from France, it was revealed, and has been re-erected temporarily in New York. An option has been obtained on it by the Museum authorities here, and it will be installed in the new Museum as soon as the funds for its purchase are obtained.

"Last Spring," Mr. Kimball said, the French government attempted to stop the export of architectural elements and by June their new law went into effect, forbidding the exportation of any carved stone built into any wall. In anticipation of this, the portal had already been removed to New York City.

"This facade, with its three great portals, will doubtless forever remain unique in this country," said Mr. Kimball. "There is no such portal installed in any museum in this country or Europe. It is highly unlikely that any comparable to it ever will be permitted to leave France again.

"This portal, which was built in the XIIth century, will fit admirably in the south wing of the Museum. The portal is fifty-five feet wide and twenty-two feet six inches high. There is seventeen feet clearance under the great centre archway."

Mr. Kimball disclosed that the facade could not be obtained for less than \$100,000. He intimated, however, that he hoped that these funds soon would be forthcoming from private patrons.

"The Museum authorities are deter-

VERONESE LENT TO CHICAGO

The March Bulletin of the Art Institute of Chicago announces the loan to the museum of Veronese's "Madonna with Saints." The picture is owned by Mr. Charles H. Worcester.

The "Madonna with Saints" was one of the most interesting paintings in the exhibition of Venetian masterpieces at the Agnew galleries early in this season and was described in THE ART NEWS of November 19th.

mined not to permit this great facade to go elsewhere. We believe that there is no other museum in the world that could utilize it as we will. It will form a splendid subdivision between the Gothic and Romanesque sections of the Museum.

"I am certain that with this great object obtained for the Museum, its very presence in the building will attract other gifts for the Romanesque section until in this department we will have collections rivalling those in any museum here or abroad."

Mr. Kimball explained that the Romanesque facade was one of the most important of the objects needed for the completion of the interior of the building. Already ten period rooms have been installed and a dozen galleries completed in the northeast wing. Europe is being combed now for other rooms for the French, Dutch, Flemish, Italian and Oriental sections. A fund of \$1,850,000 now is being raised to meet the immediate needs of installation and to furnish a small endowment with which to inaugurate the educational programme. However, \$18,000,000 will be raised over a ten-year period to provide an endowment comparable with the endowments of other great museums of the country, it was pointed out.

Mr. Kimball explained that the facade will be of particular interest to students. It will afford a splendid opportunity, he said, for them to study the great period of the Romanesque art from one of the most beautiful surviving objects of that period.

TOLEDO SHOWS SPANISH ART

The Toledo Museum of Art is exhibiting for the month of March a group of contemporary Spanish paintings, which have been lent by the Metropolitan Museum, the Brooklyn Museum, Albright Art Gallery, the Carnegie Institute, John Herron Art Institute, Cincinnati Museum Association, the Art Institute of Chicago, Minneapolis Art Institute, City Art Museum of St. Louis and the San Diego Gallery of Fine Arts.

The following painters are represented: Herman Anglada y Camarasa, Antonio Ortiz Echague, Jose Gutierrez Solana, Joaquin Sorolla y Bastida, Evaristo Valle, Miguel Viladrich, Valentine de Zubiaurre and Ignacio Zuloaga.

The exhibition opens Sunday, March 5th, and this will be followed by a program of Spanish music to be given in the Museum hemicycle Monday from three to four p.m., by Mr. Charles Paul Tanner, Organist. At four o'clock a gallery lecture on the Spanish exhibition will be given by Elisabeth Jane Merrill, Supervisor of the Museum's educational work. This is one of a series of Monday afternoon lectures to be presented by Miss Merrill on the Spanish exhibition during the month.

In Spain as this exhibition opens, a great celebration is taking place in honor of the one hundredth anniversary of the death of Goya, its glorious painter. At the Metropolitan Museum in New York a memorial exhibition is being held in his honor, and hanging in this exhibition, by invitation, are the Zurbaran, the Velasquez and the Ribera, owned by The Toledo Museum of Art. Toledo, which is named for that other Toledo in Spain, is honoring the country of Goya's birth by gathering the greatest works of the Spanish painters of the present time owned by the Museum of America for this exhibition.

DOROTHY BLAIR JOINS TOLEDO STAFF

The Director of the Toledo Museum of Art announces that Miss Dorothy Blair has been added to the staff of the Museum, taking up her duties as assistant curator recently. Miss Blair is one of the few women Orientalists in America. She takes up her work at the Museum immediately upon her return from the Orient, where she has been for the past twelve months studying Oriental art at close range. She has the unique position of being the first woman to study at the Institute, as well as the first foreigner to seek special work there.

Miss Blair is a graduate of Mount

Holyoke College, 1914, as major student in the department of art and archaeology and also a student assistant in the department during her junior and senior years. During 1914-1916 she was a member of the staff of Mount Holyoke College as graduate assistant in the department of art and archaeology. During 1917-1922 she worked at the Cleveland Museum of Art, and in 1922 went to the Art Institute of Chicago as assistant in the department of Oriental art. From 1923-1926 she held the position of assistant director of the John Herron Art Institute of Indianapolis, Ind. In 1926 she journeyed in southern Europe, Greece, Constantinople, Palestine, Syria and Egypt. The year of 1927 was spent in intensive study at the Imperial University and in museums and temples of Japan and travel and study in Korea and Manchuria. In Korea archaeological study was made possible by the interest of the Foreign Office of the Government-General of Chosen (Korea), and in Manchuria by the interest expressed in her work by the Government of the Kwantung Leased Territory, the museum staff of the fine museum in Porth Arthur and officials of the South Manchurian Railway.

While in Nara, Japan, Miss Blair had the rare privilege of visiting the Shosoin Imperial Treasure House, which is opened once a year and to which few foreigners and even fewer Japanese have access. This Treasure House has stood for ten centuries and contains enough to reconstruct in great measure the splendor of the ancient courts of Japan of the VIIIth century. The contents are seen only by those especially favored by special Government permission.

Miss Blair's special interest is in the field of Oriental art, but she has made a study of the aims and principles of art museums, museum technique and administration, and the registration and the care and preservation of objects of art, as well as methods of interpreting them to the public.

IMPORTANT DEGAS COMES TO BUFFALO

BUFFALO.—The Albright Art Gallery collection of modern French art has been enriched by an important Degas. The canvas entitled "Deux Danseuses en Jupes Vertes," was one which the artist consistently withheld from the market throughout his life. It was the inspiration of many other smaller canvases. At the studio sale after his death it was sold to a private collector. The canvas was one of those chosen by Walter Pach to represent French art at the Sesqui-Centennial. It was purchased by Durand-Ruel shortly afterwards from whom it became the property of the present collection in Buffalo.

The picture is an upright, 51½ inches tall and 31½ inches wide. It is rich in colors, full of nervous sensitiveness, and characteristic of Degas' style. The figure of the dancer in the foreground is dressed in a red bodice and a green skirt edged with red and she wears red hose and slippers. Her hair also is of a dark auburn. She is set off against stage scenery in vivid colors of yellow, red and foliage greens. The flesh tints are of beautiful pearly, cool colors, which give the proper relief to the warm colors of the background. The figure is loosely sketched and seems ready to float out upon the center of the stage. A partial view of a dancer is seen about to pass on ahead of the main figure in the picture. The ensemble is a striking one.

The picture becomes the property of the Gallery by means of the Charles Clifton Fund.

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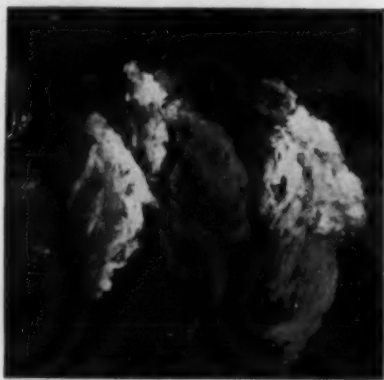
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IMPORTANT GIFTS FOR DETROIT

DETROIT.—Four important gifts have been received by the Detroit Institute of Arts. One is a book of the Flemish and Dutch Exhibition of Primitives, which was held in London in 1927, and contains reproductions of the "St. Jerome" by Petrus Christus and "The Madonna of the Rose Garden," the two paintings that were lent to that exhibition by the Detroit Institute of Arts. The book is a valuable addition to the library of the institute, as it is compiled by such authorities as Martin Conway, Tancred Borenius, Campbell Dodgson and A. M. Kendrick. It is the gift of Sir Joseph Duveen.

The three paintings fill three important gaps in the collections. The first is a portrait head by Ingres and is presented by Howard Young. It represents a young girl of the period of our great grandmothers and is the first example of this master to be acquired by the Institute of Arts.

The second gift is of two small panels by Carlo Crivelli, presented by C. F. Kleinberger. These panels came from the famous collection of H. Cromwell Leigh, High Leigh, Knutsford, England. Once they were a part of a predella or lower section of a famous altarpiece representing Christ with two angels. There were 13 panels in the predella that are now scattered all over the world; two being in Milan, one in Amsterdam, one in the Lehman collection and five in the Colnaghi collection in London. Two never have been found. The altar piece has not been together since 1859, when the pieces were dismembered by the Roman collector, Signor Vallati, who sold part of it. The St. John and St. Peter are of unusual interest as the only existing drawing known by this famous Venetian painter is for this panel St. John. The panels were painted about the same time as the Pieta in the possession of the Detroit Institute, about 1460.

The fourth gift is a canvas by Constable, who did more than any one painter to establish landscape painting. It represents the town of Norwich, with its cathedral spire forming the center of interest.

GUTENBERG PORTRAIT GIFT TO NATION

Gabriel Wells, the New York book collector, has just given to the Library of Congress at Washington a portrait of Johann Gutenberg, the early German printer, who was the first to use movable type in his publication of the renowned "Gutenberg Bible." The painting has been gratefully accepted and hung in the library.

Accompanying the painting was a leaf from the Gutenberg Bible, dating about 1450-1455, which Mr. Wells also presented to the library.

The portrait was brought to this country last fall, and came into possession of Mr. Wells, whose interest in the National Library, is evidenced by other gifts and friendly services. The name of the artist who painted it is unknown, but the work itself is ascribed to the middle of the XVIIIth century. After long obscurity the likeness emerged in Germany about thirty years ago, aroused immediate interest, and was reproduced as an illustration in an authoritative work on the invention of printing by Heinrich Meisner and Johannes Luther.

Gutenberg is represented as a personage of patrician character. He is in court dress, with his gold chain of grace circling the front of a dark velvet coat enriched with gold braid. He wears also a frill collar, lace cuffs and a large cloak, worn over the left shoulder and arm, and in the right hand he holds a quill pen. The hair and beard are brownish-red.

He stands behind a table in a room filled with interesting details appropriate to his work—leather-bound books on the shelf behind, a small hand press on the table, together with instruments and documents, to one of which he has just apparently affixed his signature. The letter commences with the words, "Gott allein die Ehre! den dank nur ihm!" A tablet behind the figure bears the coat of arms of the Gensfleisch family to which he belonged. His colleagues, Fust and Schoeffer, are represented in medallion portraits at the left.

No contemporary likeness of Gutenberg exists, and no contemporary description of his person, according to W. A. Slade, chief bibliographer of the library, but the present conception is regarded as consistent with later documentary evidence regarding his person.

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ACQUISITIONS BY BRITISH MUSEUM

LONDON.—Among the most interesting of the recent acquisitions by the British Museum are three Athenian sepulchral *lekythoi*, dating from the Vth century B. C. The designs on the vases are drawn in outline on a white background in red, black, and brown, and are of exceptional beauty. Unfortunately, in two of the examples, the surface has been damaged, but enough remains to show their composition.

In the first vase a woman is seen garlanding a tall columnar *stele*, and is faced by a bearded man in a red cloak. In the second a woman is sitting at the base of a similar *stele*, holding a child in her arms. The child's arms are held by an armed youth, while another youth holds a dish of offerings. The third vase, however, is the most fascinating, as it is decorated with a scene, not otherwise known to occur, representing Hermes Psychagogos, the Conductor of Souls, and Nike, the latter apparently supplicating him. This design appears to be in commemoration of some soldier fallen in the hour of victory.

To the Print Room there has been added a collection of engravings, etchings, and drawings. The collection includes the original water color drawings by John Hodges Benwell of "St. James' Beauty," "St. Giles' Beauty," "Jemmy's Farewell," and "Jemmy's Return," all of which were engraved by Bartolozzi. The last two illustrate the ballad of "Auld Robin Gray," but Bartolozzi's engravings for them are not in the Museum collection. Mrs. Edgar Holl, daughter-in-law of the engraver, has presented seventy-five proof engravings by Francis Holl, being all proofs before letters, and including portraits after George Richmond. The late Miss E. M. Walker has bequeathed four engravings by John Pye. In addition to these, sixteen landscape etchings by Alexander Cozens and a soft ground etching, the "Lake of Albano," by J. R. Cozens, have also been added. A pencil drawing of Mr. Thomas Hardy, by Strang, which was drawn in 1897 as a study for an etching, has been presented by Mr. S. Craig Annan.

Other additions include a miscellaneous collection of Babylonian objects of the third millennium B. C., and contain two very fine hematite frogs and many other weights, amulets, cylinder and stamp seals, and a hematite devil's head. Among the British antiquities there is a Bronze Age hoard of scrap metal from Somerleyton, Suffolk, discovered in 1926, and among the porcelain pieces acquired is a memorial group in white Meissen to C. F. Gellert, the German divine and poet, who died in 1769.

The Christy Trustees, in accordance with their custom, have transferred to the Trustees the gifts received and purchases made by them during the past year. The gifts consist of implements, vessels, etc., from many parts of the world, and include an important series of ancient Mexican jadeite plaques, carved in relief.

The Museum has also acquired a wooden board used in the game mancala, which is supported by unusually well-decorated figures with tribal marks.

YALE ART SCHOOL DEFINES PROGRAM

NEW HAVEN.—The Yale School of the Fine Arts is taking steps to train "an intelligent public composed of people who will know about the arts, will understand and appreciate them, and thus lead richer lives," says Dean Everett V. Meeks in his annual report to President James R. Angell, made public by the University on February 25th.

Dean Meeks refers to the appointment of Theodore Sizer as Associate Professor of the History of Art and Curator of Painting and Sculpture as an extension of the School's work in teaching the history and appreciation of art, and says:

"We have thus been able to take a further and significant step in what we believe to be one of the two important elements in our immediate program for development, the extending of teaching on the so-called academic side of art instruction in order to complement fully the technical and creative curricula which heretofore have so largely occupied our attention. The rounding out of such more strictly academic teaching serves a double purpose. Not only will our technical students have a wider choice of historical and critical electives, but the School and Department of Fine Arts will be able to offer an even more extended service to the rest of the University—particularly to the under-graduates—than is the case even now with the hundreds of elective students already under instruction. In turn, we train two groups. In the first place a smaller group of men who, while in college, are becoming acquainted with the arts and to an appreciable degree anticipating later professional work. In the second and more important place, we are also taking steps to train an intelligent public composed of people who know about the arts, will understand and appreciate them, and thus lead richer lives. It might be even possible to trace the influence further, to the point where non-professionals so trained will appreciate and encourage their contemporary professionals and thus doubly serve the purpose of the arts and doubly justify our program. This is why we feel there is an obligation imposed on the School of the Fine Arts to develop according to such a plan. It is with this element of our program in mind that we have been allotted our share in the great new endowment fund.

"A start has already been made on the other immediate element of our plans for the future. At Yale we enjoy an opportunity that few art schools afford: that is, the tempting possibility of helping to bring about a real interrelation among the arts. If we can do this while our artists are young, are at the beginning of their careers, are at the enthusiastic age of the student, we may be able to build for the immeasurable good of the future of art, at least to where our young people can reach. That the art world considers such mutual understanding important is vividly evidenced by the recent convention in Washington of the American Institute of Architects where the possible development of the interrelation of the arts was made the dominating subject of a gathering which drew distinguished delegates from all over the country. If, in an important school, the proper steps can be taken to bring about within reason such correlation in art instruction, again a double good may result. First, a more thorough understanding by future architects, painters, sculptors and craftsmen of the mutual dependence of the arts upon one another, and second, what is even more precious, a new stimulus to each of the arts through intimate contact with the other arts; to say nothing of the sympathetic points of view established by such mutual contact and mutual understanding. Such was the outstanding characteristic of that tremendous period of art re-awakening which we know as the Renaissance, when artists, connoisseurs, and public alike knew art in its many and varied forms and never thought to separate the arts or to raise barriers between them, such as grew up when the modern social, political, mechanical, mercenary era came in with the nineteenth century.

"We are therefore going to continue to do our utmost to maintain standards in our technical and creative work. Furthermore, we aim to develop our collections and with them a wider field of historical and critical study, and we plan to foster in both technical and historical work a clearer idea of the interrelation of the arts, to the end that we may recognize and help reveal that common quality in the arts which, perhaps, is art itself."

WHIGHAM NOW EDITOR OF INTERNATIONAL STUDIO

Mr. H. J. Whigham has just been appointed editor of *International Studio* to succeed Mr. William B. McCormick. It is understood that Mr. McCormick will continue to have charge of the art page of *The Sunday American*.

OLYMPIA DISPLAY TO BE GREAT EVENT

LONDON.—During the coming summer the largest and most comprehensive display of antique treasures ever gathered under one roof will be seen at Olympia.

The exhibition, which has already aroused the widest interest among collectors and dealers whose co-operation has been sought, and readily promised, is being organized by *The Daily Telegraph*. It will be held from July 19 to August 1, a period which coincides with the climax of the annual art season, when London is invariably crowded with buyers from both the Continent and America.

Far from being a mere museum display, though even in that form it would have a very novel and instructive appeal, the exhibition should be a real market in which extraordinarily varied groups of arts and crafts of great worth will be visible in an imposing "shop-window." Even the connoisseur who has had both the time and the means to travel widely in search of old treasures will find it to have an inexhaustible interest.

It is not only British antiques, or the antiques of many lands and many ages of which this country happens to have the custody now that are being gathered together. European, American, and Far Eastern collectors and dealers have been invited to send their most valuable pieces, either on loan or with a view to a sale.

That there will be a human and educational interest in this remarkable exhibition for the hundreds of visitors who will attend cannot be questioned.

Moreover, if it becomes a permanent annual market for the connoisseurs of all nations, as there is reason to believe it will, this new venture of *The Daily Telegraph* will certainly do much to establish London as the international center for the buying and selling of valuable old examples of art and craftsmanship.

It is possible at this stage only to enumerate the more general character of the exhibits that will be seen at Olympia. They will fall mainly under the following headings:

Furniture, Tapestries, Carpets, Panelling, Fireplaces, etc., Paintings and Engravings, Prints, Miniatures and Silhouettes, Old Books and Manuscripts, Instruments, Armour, Coins, etc., Porcelain, Glass and Pottery, Oriental Works of Art, Bronzes, Ivories, etc., Fans and Lace, Silver and Pewter Ware, Sheffield Plate, Jewelry, Curios of All Descriptions, Postage Stamps.

Space is available for no fewer than 160 stands, and the general arrangement of the floor will be such that over 40,000 visitors may be accommodated every day without discomfort or crowding. Apart from the opening day, when the figure will be deliberately exclusive, the admission charge during the fortnight will be fixed at a popular rate.

It is intended to prepare a catalogue that will be worthy in every way of the enterprise. Not only will this be of service at the exhibition itself, but it should prove useful as an annual standard work of reference, available for consultation among collectors and dealers of whatever nationality. In due course this attractive catalogue will be on sale in all the cities of the world where a demand for it may be expected.

For some time all the preliminary arrangements have been actively in hand, and during the five months that remain before the opening of the exhibition, no effort or expense will be spared to make it, in its ultimate presentation, a treasury as comprehensive of all the fine arts as it will be distinguished.

Notification of the dates has already been sent to numerous owners of big collections and established foreign buyers in order that those who have come from a distance may make their arrangements accordingly.

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REINHARDT EXHIBITION FREE EXCEPT ON SATURDAYS

The Reinhardt Galleries announce that the loan exhibition of paintings from Memling to Picaso will be open to the public without charge, except on Saturdays. During the rest of the week the catalogs will be sold for the benefit of the Greenwich House Health Center.

The exhibition, which has been modified slightly in its arrangement, has been thronged during the past week and the galleries report great interest among the visitors.

RECENT PARIS AUCTION PRICES

PARIS.—The highest prices obtained on February 16th at the sale of modern paintings at the Hotel Drouot directed by Me. Henri Baudoin and M. Schoeller were those given for the works of Lebourg, "Les Bateaux de Peche dans le Port de Honfleur," which brought 26,300fr., and "Les Pres au bord de l'Allier," 19,000fr. The twelve others, according to their importance, brought prices varying from 5,000 to 16,000fr. "Une Vue de Rome," by Corot, reached 26,000fr. and a study by Fromentin, "Le vieux Berger," 18,000fr.

At the sale conducted by Me. Glendaz and M. Pape a small marquetry woman's writing desk of the Louis XVth period, signed by Migeon, went for 51,000fr. A picture by Joseph Vernet, "Pêcheurs a l'Entree d'un Port," attained 35,000fr., and a pair of candelabra in marble and gilt bronze, of Louis XVth's time, 22,000fr.

DAUMIER ALBUM BRINGS 9,800 FR.

PARIS.—The sale of the sixth part of the library of the late M. Hector de Backer, of Brussels, directed by Me. Lair-Dubreuil, assisted by M. Giraud Badin, brought the total of the six sales up to nearly 5,000,000fr. A copy of Daumier's album "Les Cent-un Robert Macaire" attained 9,800fr. A copy on Japanese paper of "Felicien Rops" by Demolden, with ten original drawings, 8,300fr.; a collection of 170 drawings to illustrate editions of "Le Mariage de Figaro," by Beaumarchais, 10,000fr., and eighteen drawings of the works of Jean-Jacques-Rousseau, 8,000fr.

At the sale of books and autographs conducted by Me. Girard and M. Andrieux, a copy of "Au Pied de Sinai," by Clemenceau, with illustrations by Toulouse-Lautrec, Paris, 1898, on

MODERN ART VALUES DEBATED

Modern art was discussed the evening of March 6 in a debate at the Exposition of Modern French Decorative Art at Lord & Taylor's, before an audience made up of members of the Architectural League, the Arts-in-Trade Club and the American Group of the Société des Architectes Diplômés par le Gouvernement Français.

Eugene Schoen, New York architect, defended modern art against the attacks of Herbert Cesinsky, authority on period furniture.

"There is a great deal about modern art that is bad and shocking," said Mr. Schoen. "Some of it is the work of charlatans and some of it is childish. But we must always judge a period by its best. The very childishness of modern art is a healthy sign—a sign of vitality."

Mr. Cesinsky argued that the great periods in art had been logical developments from preceding periods, developed by craftsmen who sought to carry on inherited traditions, each adding his brick to the structure of art.

"The modernist says that the artist is fettered by tradition," he declared, "but no art was ever born without fetters. The antique stands on the graveyard of innumerable models that have failed."

Japanese paper, brought 6,700fr., and a collection of dry-points by Lobel Riche for an edition of "Cheri," by Colette, 2,600fr. An autograph piece of verses in Provencal, by Mistral dated 1859, a dedication of "Mireille," addressed to Lamartine, did not exceed 1,200fr.

In a sale of pre-Columbian and Negro art objects, conducted by Me. Flagel and M. Portier, a red terracotta vase, representing a cacique's head, coming from Peru, reached 1,200 fr., and a statuette in carved wood, representing a woman standing, an object of art from the country of the Pahouins, 580fr.

JEWELS OF MARIE ANTOINETTE SOLD

LONDON.—Jewels, the property of Mrs. Crabtree, late of Heawood Hall, Alderley, Cheshire, of Sir Godfrey Baring, of Cowes, Isle of Wight, and from other sources, were sold for £27,413 10s. at Christie's on February 8.

The two most interesting lots were those which belonged to Sir Godfrey Baring—a ruby and diamond tiara of flower and foliage design, with mounts to form brooches and hair ornament, which fetched £900 and a ruby and diamond necklace or tiara of cluster and foliage design, which fetched £1,250. The stones in these are said to have belonged to Queen Marie Antoinette, and both lots fell to M. Heskia, the Paris dealer.

The highest price of the afternoon, £2,250 (Bicton), was paid for a three-row necklace, composed of 287 graduated pearls of fine Orient, with oblong diamond clasp.

DINNER FOR CHARLES J. DUVEEN

The next monthly dinner of the Antique and Decorative Arts League, to be held on March 15th, will be in honor of its retiring president, Mr. Charles J. Duveen. Mr. Louis Wylie of *The New York Times*, is to speak and a record attendance is expected.

BIRMINGHAM ART LOVERS OFFER PRIZE

A purchase prize of the minimum amount of \$500, with a possible maximum of \$1,000, will be offered by the "Birmingham Art Lovers" for the picture adjudged to be the best in the Eighth Annual Exhibition of the Southern States' Art League, to be held in the Birmingham Public Library April 12-May 3. This was announced in a recent letter from J. W. Donnelly, chairman of the executive committee, to Ellsworth Woodward, president of the League.

In addition, William P. Silva, first vice-president of the League, offers a prize of \$100 for the best painting in any medium of a Southern subject. Other prizes are offered for water colors, flower studies, portraits in oil, landscapes in oil, etchings, drawings, lithographs, and prints, and for sculpture.

"It is hoped that these prizes will attract the attention of many artists eligible for membership who have not hitherto exhibited in the exhibitions of the League," says President Woodward. "We desire to make these exhibitions truly representative of the work done by Southern artists, and to demonstrate to art lovers of this region that they can find work of high standard in our own part of the country."

Mr. Woodward has just returned from the exhibition of paintings of Texas subjects submitted in the San Antonio Art League competition, where he was one of the judges who awarded prizes aggregating \$14,500. Among the ten prize winners were William P. Silva, who received the award of \$2,000, second prize for the painting of Texas wild flowers; Jose Arpa, who won the third prize of \$1,500 in the same group; and among the ten who received honorable mention and an award of \$100 each, were Edward G. Eisenlohr, Marie A. Hull, Ella K. Mewhinney, and Margaret Wright Tupper—all members of the Southern States' Art League.

Two paintings, "Cloudy Day in Spring," by Clarence Millet, and "On the Gulf Coast," by Sarah K. Smith, were purchased by the Louisiana Polytechnic Institute while the Fifth B Circuit Exhibition was in Ruston, La., this month.

The Fifth A Circuit Exhibition was shown in the South Florida Fair at Tampa, Fla., January 28-February 11, and went to the Orlando Art Association, Albertson Public Library, Orlando, Fla., February 25-March 12. It will be sent to the Gainesville Association of Fine Arts, Gainesville, Fla., March 17-April 1; to the Fine Arts Society of Jacksonville, Fla., April 5-19; and to the Art Department of the Florida State College for Women, Tallahassee, Fla., April 24-May 6.

The Fifth B Circuit Exhibition was shown in the University of Oklahoma, Norman, Okla., February 11-26, and sent to the Galveston Art League, Galveston, Tex., March 3-17. It goes to the Southwestern Louisiana Institute, Martin Hall, Lafayette, La., March 22-April 5; to Chapel Hill, Winston-Salem, N. C., April 20-28; and to High Point, N. C., May 1-4.

All entries for the Eighth Annual Exhibition must reach the Birmingham Public Library not later than 5 p.m., March 20. The exhibition will last from April 12th to May 3rd. Only members of the League may exhibit, and active members must be practicing artists born in the South or resident there at least five years.

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Famous Dutch Pictures in Holford Sale

LONDON.—The world-famous Dutch and Flemish masterpieces from the collection of the late Sir George Holford will be sold at Christie's in May.

The sale total is expected to surpass—perhaps by £100,000—the total of £153,000 made last year at Christie's by the Holford Italian pictures, which included Lorenzo Lotto's "Lucretia," sold to the National Gallery for £23,000.

The official announcement of the sale dispels certain rumors that this second and more valuable half of the collection might be sold privately for transshipment to America, and not come under the hammer.

The masterpieces of the new sale include four Rembrandts among them the Portrait of a Man with Cleft Chin, Portrait of a Man Holding the Torah, and Portrait of Martin Looten, five Van Dycks, five Murillos, including the beautiful "Girl Lifting Her Veil," a superb Portrait of a Gentleman by Petrus Christus, considered by some experts to be the finest Flemish "primitive," a view of Dordrecht by Cuyp, "Portrait of David of Burgundy" by Mabuse, "A Frozen River Scene" by Aart van der Neer, Portrait of Philip IVth of Spain by Velasquez, Portrait of Abbe Scaglia by Van Dyck, and the Portrait of a Lady by Ferdinand Bol. A detailed review of the collection will appear in THE ART NEWS as soon as the catalogue is received.

RECENT ENGLISH AUCTION SALES

LONDON.—Christie's sale of decorative furniture and works of art from various sources on February 9th produced a total of £4,238. The chief prices included a panel of XVth century Flemish tapestry woven with hunting scenes in a landscape, with border of flowers and strapwork, 11 feet square—320 guineas (Huggins); a Louis XVI circular marqueterie table, with a tambour panel enclosing drawers, etc., inlaid with landscapes and buildings, mounted with ormolu—270 guineas (Amodio); a Chinese lacquer 12-leaf screen, carved with landscapes and figures, painted in polychrome, with panels of flowers, etc., 9 feet high—240 guineas (Burns); a Chipendale mahogany "winged" armchair on carved cabriole legs and ball-and-claw feet, covered with needlework in colored silks—120 guineas (Turner); and a Charles II carved walnut armchair, with cane seat and back—100 guineas (Charles).

—JEFF
On February 10 the same firm sold old and modern pictures, belonging to the late Mr. George Wills, of Abbey-road, St. John's Wood, and others.

The pictures included "Head of a Lady," attributed to Janet, which fetched £115 10s. (Rothschild); T. Luny's "Shipping in a Breeze off the Coast," £110 5s.; "A Harbor Scene" (unframed), ascribed to Swaine, £147; "The Meet," given to Woollett, £178 10s. (all Ellis and Smith); N. Dance's "Portrait of Tobias George Smollett" (Blumenthal); "Portrait of Lady Griffin" and "Portrait of the Countess of Clarendon," by Kneller, respectively £168 and £136 10s.; Alan Ramsay's "Portrait of Lady Anne Compton," £262 10s. (all Frost and Reid); and portraits of "Smolensko" (winner of the Derby), and "X. Y. Z." (winner of nine gold cups), by J. N. Sartorius, each £115 10s. (Ellis and Smith). The last-named buyers also gave £204 15s. for a water color drawing, "The Market Place, Hertford, 1780," by T. Row-



"PIETA" By THE MASTER OF THE MAGDALEN LEGEND
Courtesy of Dr. Benedict & Co., Berlin

landson. The day's total was £7,627. Among items of interest in Messrs. Puttick and Simpson's sale of Old English furniture and works of art at 47 Leicester Square, the same week, was a Charles II hall clock, in walnut marqueterie case, the hood with spiral columns, and moulded cornice, by John Fraser, Worcester, formerly the property of the Rev. Charles Kingsley; it sold for 95 guineas (Rogers). A Georgian mahogany dining table, in three parts, with reeded borders, on three columns, 51 inches by 99 inches, brought 70 guineas (Rogers); and a Queen Anne walnut settee, with triple chairback carved with shell ornament and foliage, 60 inches wide, 58 guineas (Lever). The total was £1,937.

CURRENT PRICES IN SOTHEBY SALES

LONDON.—Several high prices were obtained at Sotheby's during the sales held in the week ending February 17th. In the engraving collection sold on February 15, No. 1, a mezzotint by Ludwig von Siegen of Amelia Elizabeth, Landgravine of Hesse, was purchased by Leggatt for £270; No. 26, a mezzotint by

Abraham Blooteling of King Charles II was bought by the same buyer for £370 and No. 33, another Blooteling, a portrait of James Duke of Monmouth was obtained by J. Bless for £260. The total of the sale was £2452.

In the sale of valuable works of art, furniture, etc., held on February 16, 17, the grand total was £837,212.6. Important prices are as follows:

81. A very small Queen Anne Walnut Bureau Bookcase, £200. Mallett.
142. A very fine "Famille Verte" Dish, £155. Williams & Sutcliffe.
211. An extremely Fine Irish Chipendale Side Table, £210. Mallett.
231. A rare set of twelve Hepplewhite Mahogany Chairs, £1160. Timms.
244. A Rare Irish Chipendale Butler's Table, £150. Ellis & Smith.
259. A Set of Six very fine Chipendale Mahogany Chairs, £420. Bowes-Lyon.

The sale of valuable printed books, manuscripts, etc., held on February 13, 14, brought £11,892.1.0. The highest price of the sale was £700, paid by Dr. Rosenbach for the *Essays Religious Meditations*, etc., of Sir Francis Bacon, in the second edition of 1598.

HAWKINS SNUFF BOXES TO BE SOLD

LONDON.—The famous Hawkins collection of snuff boxes is to come under the hammer at Christie's in March. These include the finest examples of XVIIIth century work both by the English and the French goldsmiths and enamellers. Many are adorned with portraits of contemporary royalty, having probably been gifts bestowed upon courtiers or personages of distinction. An English box bears a Cosway portrait of the Countess of Clarendon and a Louis XVI box is decorated with subjects by Boucher.

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J. LOWENBEIN, President

Dealers Comment on Friedlander

Article

(Continued from page 1)

than for him to buy pictures simply because they have been certified by those who are generally believed to be experts. It is only in this way that really great collections can be formed.

"The expert is a very necessary person in the art world. Many of us deal in pictures of all schools and it is almost impossible for any one man to have universal knowledge. When, therefore, we are in doubt, we turn naturally to those who have made special studies of particular periods for information and advice, but I am in complete sympathy with Dr. Friedlander's contention that the experts must be men who are completely disinterested commercially and also men who have made more than laboratory studies of art.

"When a client comes to a reputable dealer it is as though he were to enter Tiffany's or Cartier's for the purchase of jewelry. He knows that the man from whom he buys his works of art has a reputation to guard and will stand behind any statements which he makes either as to the quality or the authenticity of a given object. This is quite apart from the matter of certifications, for reputable dealers may turn to experts for confirmation of their beliefs, but will not sell a picture as a Rembrandt simply because someone has written a paper which proclaims it so."

Mr. Franz Drey says:

"It is only a comparatively short time since the desire for expertises has become almost a custom in the art trade. The greatest and choicest art collections of the past were formed through the personal taste and knowledge of the collector. This individual taste and knowledge gave to old European collections a special interest and distinction, which present-day collectors try to attain in vain. Nobody can imagine collectors like George Salting or the Earl of Dudley, Gustave Dreyfuss or Rodolphe Kann, Riggs or J. P. Morgan following any other guidance in forming their collections than that of their own taste and feeling. This independence of judgment in collecting was based only on their love and interest in the work of art. The pictures and works of art which decorated the homes of the collectors of the past, and among which they passed their lives, became really their friends. By studying and comparing, they acquired that knowledge and feeling through which they were enabled to search out the work of art worthy to be included in this family of friends.

"Without any doubt there still exist today some collectors of this kind, but they are almost the exception. The majority of collectors of the present generation are uncertain of their own taste and are simply groping about. The art collector of today believes that he has not the time to acquire his own knowledge and experience, and he tries to substitute for this deficiency the knowledge of some authority. Instead of perceiving with his own eyes and enjoying the supreme pleasure derived from a personal study and knowledge; instead of penetrating the charms of art works through his own feelings, he relies blindly upon the judgment of some one else. He loses the great satisfaction and enjoyment which collecting gives through such personal knowledge, as well as the sentiment of beauty and happiness peculiar to the intimacy with true works of art. He has bought the picture but he really does not possess it. The real amateur must search for the charm of the work of art, because its intimate beauty is not to be penetrated merely by paying for it. Sometimes it is only a small detail which gives special interest to some work of art and which makes it more desirable than others of the same kind. Only the collector who really himself feels this special charm of a work of art will truly enjoy it; he will find in it the greatest pleasure because only through this delicate feeling does he really become the owner.

compared to the increasing demand. But it seems to me a great mistake if the collector relies solely upon expertises which must always be considered as a kind of letter of recommendation. I doubt that any expertise will ever call attention to a possible defect of a work of art. Not every Rembrandt is naturally a good and desirable one. Therefore I think that a direct exchange of opinion between the collector and an absolutely independent authority would serve the collector's interests best.

"Personal knowledge and artistic feeling together with the opinion of an absolutely independent authority will give the best security in forming a collection. But there is still one other highly important factor to be considered, namely, the confidence in the art dealer. This confidence is being endangered just through this unfortunate custom of expertises. But it is still more important for the collector to trust to the honor of the art dealer than to look at papers written specially for the purpose. The art dealer who is in continual contact with works of art and who takes the risk in buying and selling them, is especially fitted to acquire an experience which at least completes the theoretical knowledge of the scholar. Moreover it seems to me that the art dealer himself has the highest interest in advising the collector with the greatest conscientiousness. One single breach of the confidence may mean a heavier loss to the art dealer than the largest momentary profit. The art dealer must be absolutely worthy of the confidence reposed in him by the collector, not only for his personal interests, but also for the dignity of the whole art trade."

Mr. Stephan Bourgeois says:

"There are many excellent points which Dr. Friedlander has brought out. The old question of experts and their relation to the art world is one that has confronted both dealers and collectors for many years. It is time that a general discussion should be held and I hope a publication by THE ART NEWS of Dr. Friedlander's article may be the beginning of an airing of this difficult problem.

"There are several things which Dr. Friedlander says with which I must disagree. When he says, for example, that hardly a picture can be sold without a certificate I must controvert this statement with the fact that for fifteen years I have used no certificates in any of my sales. Further, I know that this is true of many other dealers both in Europe and America.

"There are today many collectors who are greatly interested in whatever the scientist has to say but who do not always consult them before they buy pictures. They are persons of intelligence who know that even the most conscientious man is liable to error and who have watched the progress of the certificating business from its beginnings with some respect and more amusement.

"Personally I have endeavored to profit by everything which scientific research has brought out and from my contacts with every expert but I have learned that the question of a picture's esthetic worth is not exactly determined by any attributions. In my own dealings I have centered my whole activity in an endeavor to explain to my clients the esthetic content of the pictures in which they were interested. I find that it is essential to understand the psychology of a picture before one can fix an attribution. Also I have discovered that people are more interested in knowing the meaning of a picture than they are in hearing about its scientific record.

"When Dr. Friedlander says that once dealers could afford to be more scrupulous I feel that it is necessary to say that there have always been and always will be scrupulous and unscrupulous dealers and scrupulous and unscrupulous scientists. As Dr. Friedlander would be the first to admit, there are many men who pose as experts who have no qualifications for that position other than convenience.

"Again when Dr. Friedlander says that it is impossible for art dealers to be experts I must disagree. For before we have any exact definition of the word 'expert' this question cannot be solved. It is probable that an accurate definition would eliminate almost everyone and the first to be excluded would be the scientist. The condition is very similar to that which exists in the medical profession where one has both general practitioners and specialists. The specialist is almost unknown who will not assign any ailment to his given specialty. By the same token there are few experts who cannot discover the hand of a favorite master in any newly discovered picture. In medi-

cine, as in art, the general practitioner has more to do with living things. He is less of a laboratory man, less interested in the so-called abstract qualities of an ailment or an attribution. In medicine the general practitioner may very often call upon an expert to confirm his judgment and in art the dealer who is also a general practitioner may also find the expert useful, but both are aids, rather than final authorities. The dealer who is daily confronted with new problems and with the necessity to make immediate decisions develops a kind of second sight which is often more reliable than the results of the painstaking and profound research among photographs and x-ray negatives.

"The scientist goes through his photographic file, operates with comparisons or takes the x-ray machine to compensate for his lack of practical application. This is of course a generality which does not apply to everyone, but I believe that broadly it is a fair exposition of the scientific method.

"That it is possible for one man to have an almost universal knowledge is proved in the person of Dr. Bode, who showed through his knowledge in many fields of European and Asiatic art that the rule of the specialist has not yet arrived.

"Furthermore, I should like to inquire quite humbly who are these great authorities in Europe about whom the American collector does not know. Dr. Friedlander does not name them. I remember that once my father was asked who is an authority on art and he replied that such a man was the one who made the fewest mistakes. It seems to me from an acquaintance with the art world which extends over many years that everyone, especially those who consider themselves great authorities, can sometimes make mistakes.

"Again, when Dr. Friedlander says that in case of mistakes the present-day dealer washes his hands of the responsibility, I cannot agree with him. I believe that attention to details and honesty among dealers is on the increase. I know that many dealers have refused to handle works which the authorities have authenticated. Furthermore, there are many dealers who by their discretion and efforts in the building of modern collections prove that an entirely new type of dealer has developed who has as great connoisseurship as any of the well-known writers.

"When it comes to modern art, it is the dealers who have shown the initiative long before the scientists have been interested. One has only to mention Durand Ruel and Vollard to see how little authority has to do with the discovery of men of genius.

"Altogether I think that the trouble with expertise is due to the development of art history during the last fifty years. This art history is based primarily on classification and classification lends itself only to quantitative estimates. It has very little to do with the quality of pictures or their esthetic content. Also this great development of the study of art history has become a marvelous aid to the transaction of business. The development reminds me of the poem of Goethe in which an apprentice to a magician learns to make the broom bring water for him but does not know how to stop it and so is drowned by his own magic. I am afraid that application to the history of art has actually drowned many scientists who may not yet be aware of their demise. The status of the attribution game is such that it has become a danger to everyone in the art field. From the pictures which one has seen during the past year and the names which are attached to them it is quite evident that the broom is out of control.

"I agree entirely that the poison of the present scientific system can be remedied by the enlightenment of the collector. After all, the collector should know what he buys and take his own responsibility. Many of them do so already and I know from personal experience through cleaning out two important collections in this country that these men have learned much by taking their mistakes gracefully. Why should not the understanding of art be learned in the same way that we learn all other things, that is to say by trial and error. In all other fields we have to pay for our experience but when it comes to art many wish others to assume all responsibility.

"It is of course difficult to digest the overwhelming quantity of art which has been thrown at our heads during the past fifty years. Everyone is still dazed by it, but I believe that those things which now can only be understood with the help of professional

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Dealers Comment on Friedlander Article

(Continued from page 8)

writers will within twenty years be appreciated at their real value by every one."

Mr. Walter Ehrich said:

"It was with great interest and keen appreciation that I read the masterly article of Dr. Max J. Friedlander which appeared in the last number of THE ART NEWS under the heading 'Experts and Expertise.'"

I am glad that someone with the understanding and knowledge of Dr. Friedlander has at last come forward to expose this ridiculous and one might say, vicious, practice of foisting mediocre paintings with endorsements on an unsuspecting public. A remark was made to me only last year by a foreigner interested in art who was visiting in this country which throws a rather interesting light on the way we are regarded. He said, 'In America people do not seem to buy paintings any more; they buy slips of paper with the authentication of a so-called expert and the painting is thrown in with the expertise!'

"Please understand that I am in no way opposed, in fact, I thoroughly appreciate the place that the keen critic and student of art has and should hold in the realm of art. Such men have been of inestimable value in study and research work. They are thoroughly honest and competent and their word naturally will and should carry great weight. On the other hand, paintings are constantly brought to me with authentications by men many of whom I have never heard. They sign themselves 'professor of history,' 'expert' and 'lecturer on art' and often the gullible public buys these paintings, taking the opinions as gospel. Unfortunately many of these so-called authorities do not know the elementary and basic thing which is necessary in all expertising. This is the question of period. If a painting is brought to me purporting to be a Rembrandt and it was painted one hundred years after Rembrandt's death there is surely no need of discussing whether Rembrandt painted it or not. Within the last year I have received photographs from abroad with opinions from critics absolutely endorsing an attribution to one of the earlier men. The paintings were sent over on approval. On examination we found that the pictures were less than fifty years old. They were naturally immediately repacked and returned to the other side. Probably some unsuspecting buyer will accept these endorsements and pay a large price for absolutely spurious pictures."

"After all, the man likely to be the best judge of the genuineness, condition and period of a painting is the conscientious, honest student dealer who is constantly risking his money to back his judgment."

"If buyers will follow the six excellent rules suggested by Dr. Friedlander the whole art world will be greatly benefited."

Mr. F. Newlin Price says:

"I consider that Dr. Friedlander's article is splendidly constructive and to the point. A collector must go in unafraid. He is buying for his own inspiration and delight. Otherwise why not buy shaving soap or bonds. I cannot forget the witticisms of Dr. Frank Jewett Mather when a heavy flood of certificates, some of them not so reliable, hit New York a few years ago. He suggested an auction of certificates, not showing the paintings at all."

"Sometimes people have been driven from buying American art by fear of certificates and criticism. To them I suggest—don't buy American art. On the other hand the Associated Dealers in American Paintings do give certificates from the source."

NOTE—In the next number of THE ART NEWS we shall publish interviews with several other important dealers in New York. THE ART NEWS will welcome comment on this problem from any responsible source.

RECENT WHITWORTH GALLERY ADDITIONS

MANCHESTER.—The recent additions to the Gallery now on view come from such various sources as the Holli day bequest, private benefactors, the Contemporary Art Society, and purchases and consequently cannot present any unity, but must be envisaged as contributing to fill gaps in this unique provincial collection. It is one of the chief ambitions of the Gallery to represent on its walls the great tradition of English water color drawing—a policy which has an equally important correlation in the showing of the interchange of influences between this country and others, particularly France in the XIXth century. It is significant then that the more notable of these acquisitions include a Degas, a Gallait, and a beautifully finished Tissot worthy of an Ingres. The drawing by Degas is most typical of this master. It is a straightforward statement of a group of four heads of dancers at their toilet in a crowded dressing-room with the rhythm of the movement inherent in them resolving itself on the left into a complex but organized design of the arms of two women leaning slightly backward in a pose beloved of Degas. Its penetrating and impersonal observation, its almost casual charm, and its indefinable shimmer stamp it indelibly with his touch, and yet it combines some of the best traditions of XVIIIth century French drawing—particularly the pastels of De la Tour and those felicitous heads sketched by Watteau. This remarkable directness of vision is evident in another important drawing by an English master who has learned much from Degas and others—Sickert. Its title "Ennui," smacks too much of Baudelaire-cum-Bloomsbury clichés and gives it a literary flavor, of which Degas is always innocent. But it cannot detract from the very fine qualities of the drawing and composition, and the genius with which Sickert has made everything, the diagonal thrust of the figures, the stuffed birds, the still life on the mantelpiece, and, above all, the bland light, function to evoke the sensation of an all too patiently waiting eternity.

The two drawings by Gainsborough proclaim the great landscape painter he was. They are done with chalk, reed and pen, with touches of Chinese white that give them an atmospheric brilliance. The insistence on the values of the contours points to the classical tradition and yet you feel that he was just as concerned with reproducing the visual weaving of the landscape, its vibration, as the Impressionists were. From him the line of the great English tradition proceeds in other exhibits through David Cox, with a quiet landscape in pink-brown and green painted with amazing subtlety of tone, to Wilson Steer. There is a break-away in the "Classical Landscape" by Finch (who painted with the elder Varley), the fine blues and yellows of which in the pageantry of slanting sunlight inevitably bring Claude to mind. And a Burne-Jones of a crimson-gowned figure, complete with psalter, is redeemed from banality by a landscape background in one wash of purest blue enriched by a Titian tree springing with young green.

An interesting painting by Gallait, who was working about the middle of the last century, clearly shows the influence of Bonington, who is one of the few English painters esteemed in France. Then there are a whole series of drawings by Ford Madox Brown, done in Paris when he was 22. They are all scenes from "King Lear," and are mostly illustrational in character, though now and again, particularly in some drawings of Lear and the Fool, they assume a significance more than anecdotal and acquire a power of design curiously akin to Blake. A brilliant nude by Gaudier-Brzeska, obviously the drawing of a sculptor, is a most instructive lesson in the suggestion of three-dimensional values by a single outline that never varies in thickness. The only "modernist" is the "Bus Stop," by William Roberts. He robotises his humans and animates his buses.

Finally there is the oldest of all these works—the "Empress and Attendants," a small Chinese fresco on plaster of about 1000 A. D. Apart from a faintly disturbing clumsiness in the drawing of the hands, these three figures possess a singular beauty. They are drawn in line only, with that parallelism of contour and fold of cloth so characteristic of Oriental and some religious art, yet these flowing lines are so phrased that they never fail to express the volume and the gracious swaying movement of the bodies they enfold. For the vivid imagination, which is instructive in this drawing, transcends

SWATERS' PAINTINGS SOLD IN BRUSSELS

BRUSSELS.—At the Galerie Giroux in Brussels the collection of Mr. Jacques Swaters, former attache of the Dutch Legation, was sold on February 13th, the total realized amounting to 1,400,000fr.

A series of seven scenes of the Passion by Hendrick Goltzius brought 120,000fr. (Brouwers); a Portrait of a Lady by Jan van Ravesteyn went to a Belgian collector for 56,000; two small bust portraits on copper by M. van Mierevelt, representing a man and a woman and dated 1624 and 1625, respectively, fetched 55,000fr. (Van der Horst); a large portrait of a man by the same artist, 36,000; a fine Still Life by Heda, dated 1642, reached 40,000 (Meert); while a landscape by Joos de Momper went for 30,000fr. to the same buyer. A small piece of painted furniture, decorated with scenes by Sebastiaen Vranckx reached 54,000.

A Dutch clock, signed by Abraham Klarenbeek of Haarlem, brought 36,000fr.; a fauteuil 50,000; a splendid Delft set, blue design on a brown field, 40,000fr.—L. J. R.

RAINS GALLERIES TO HOLD LARGE SALES

Two large sales will be held at the Rains Galleries the week of March 13th. On March 13 will be sold Antique English and American furniture and textiles and a fine library, including many first editions will be sold on March 14 and 15. The furniture includes sets of Chippendale mahogany claw and ball feet chairs, a Hepplewhite sideboard, a maple highboy and lowboy, wing chairs, Hepplewhite chairs in the shield, heart and ladder back types, a pedestal breakfast table and a mahogany secretary. The textiles feature Renaissance Spanish velvets, hangings of the XVIIth century, etc. A group of Spanish furniture and textiles numbers a red velvet Renaissance trunk, Spanish antique tables and carved wood figures and heads. Among the objects of art are antique Chinese jade, rose quartz, coral, rock crystal lamps and shades and some early Jersey glass.

On March 16th and 17th, ship models, paintings, marine prints, china, glass and marine relics, all pertaining to the old sailing ships and naval vessels, and formerly the property of M. Donald McKay Tiffany of Flushing, New York, will be sold. The models are both of decorative and historic interest and the collection contains several examples of the rare admiralty naval models, as well as completely rigged models of such famous clipper ships as *The Dreadnaught*, *Donald McKay*, *Red Jacket*, *Flying Cloud* and a host of other famous American ships, well known in New York port in the 40's and 50's. The paintings and prints are of the XVIIIth and early XIXth century, and portray famous ships and naval engagements. The collection of lustre, Lowestoft and Staffordshire pottery and china, as well as the glass was selected by Mr. Tiffany for its rarity. Only examples which portray ships of the period are found.

all schools and nationalities, and dictates an ample and audacious treatment which the curious will find repeated in the Dürers upstairs in the print room, and the drawings of Van Gogh and Augustus John near by. It lends this fresco a spirituality which makes it a very noble thing.

—From The Manchester Guardian.

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SARTOR RESARTUS

After the final prize award to Mr. Bryant Baker, we believed that nothing more would be heard of the Pioneer woman and her gallused son descended upon the Oklahoma landscape. But apparently various artistic problems, mainly sartorial in nature, are still to be solved. According to the latest news from Kansas City, a tail is to be put on the woman's sun-bonnet and her dress made cruder, while the boy's neat little coat is to be removed and replaced by a baggy pair of his father's trousers held up by galluses. These important changes in an important work of art would seem to indicate that the American public has, after all, exacting standards in sculpture: Mr. Baker did his best to achieve a realistic group in the best anecdotal tradition, only to find that he could not cheat his public of sun-bonnet tails and galluses.

However, let us be just to the artist. If he erred in making his pioneers a bit too stylish he had sufficient foresight to conceive a monument that may be dressed and undressed without much damage to its plastic values. In this the public was wise in selecting the work of Mr. Baker over that of Mr. Maurice Sterne, which was not nearly so elastic. The revamped pioneer woman until her plastic beauties should, when they finally grace the soil of Oklahoma, once more boldly establish the lasting power of the Rogers Group School of Sculpture. And they should be an immemorial reminder that the great American public may not know much about art, but it certainly knows what the well-dressed pioneer should wear.

PRIMITIVE CRACKS

Early this fall Mr. A. P. Laurie, in the course of an animated debate with Mr. Roger Fry, proclaimed his abilities as a convincing producer of the crackle which appears in early

Flemish pictures. Recently in the London Times the gauntlet was thrown at Mr. Laurie again, this time by M. Emile Renders, the well-known collector of Flemish primitives, who claims that no faker can succeed in producing "concave islands." The leading article in the Times on this subject and Mr. Laurie's lively statement of his capabilities are quoted below:

Cracked Primitives

"Wanted: a manipulator of 'concave islands'; must be strictly sober and honest." Advertisements of this tenor, in most languages, are presumably crowding the "Wants" columns of whatever trade journals circulate in the underworld of art. For M. Emile Renders has thrown down a glove, or dropped a brick, which cannot be ignored. This well-known collector of Flemish Primitives, several of which adorned the exhibition held in London last winter, has boldly asserted that there is a limit to the ability of forgers. This allegation may seriously undermine one of our most cherished beliefs. The priming cracks, in genuine primitives, we are told, enclose tiny concave islands—little scales of pigment, with slightly raised edges. For damp, lodging in these cracks, corrupts the animal size with which the pipeclay gesso is mixed—causing it to rot, and swell, and so press up the edges of the overlying flakes of paint. As from the lion came forth sweetness, so, according to M. Renders, from this corruption of the pipeclay comes our only safeguard. He affirms beyond fear of contradiction that no faker has succeeded or ever will succeed in producing concave islands, which time alone can throw up.

This audacious exposure of the incompetence of fakers will not only shake public confidence and sharpen the wits of every proper picture faker. The International Institute of Picture Forgers can hardly let it pass. Whether they will crudely sue the eminent Belgian collector for libel, or take subtler steps to vindicate their calling and their competence, is still uncertain. Hot enthusiasts among their members are said to have volunteered to come forward and confess which pictures in the National Gallery, the Louvre, M. Renders' and Sir Joseph Duveen's collections, showing concave islands of over a millimeter in depth were painted by themselves. More cautious members are reported to deprecate this zeal, fearing that it might act as a setback to the industry, which is only now recovering from war depression. They contend that it would be more effective to enlist the support of chemist experts, who certainly will not tolerate in silence this intrusion of a savant collector into their pet field. They are confident that the chemists can prove that carbonic acid in the air, acting on the lime in pipeclay, causes depressions over the centre of islands in cracked archipelagos, while the oxygen in the air elates their edges. Presumably no forger's studio lacks its store of the necessary acids and gases, so that the likelihood of synthetic concave islands cannot be dismissed so lightly. However the upshot be, it is most desirable that in the meantime some authoritative announcement should be made to allay public uneasiness and give some assurance that fakers are not as inefficient as M. Renders asserts.

To the Editor of the Times:

Sir:—May I be allowed to put in an application for the post which you advertise in your leading article as a manipulator of "concave islands"? I think I may claim to be strictly sober and honest, and during the time of my controversy with Mr. Roger Fry on Cracked Primitives I carried out many experiments on producing cracks, and devoted special attention to obtaining the concave islands to which you refer.

I am sorry to blast the conclusions of M. Emile Renders, but I found no great difficulty in producing these little islands with the appropriate curve.

As I only claim to be a humble amateur in the forgery of Flemish Primitives, I fear that many members of the "International Institute of Picture Forgers" will prove themselves to be equally competent, and that I may find severe competition in applying for the post. Perhaps, you, sir, will give me a testimonial on the production of reliable specimens of my skill, and so enable me to get the vacant appointment.

I am yours faithfully,
A. P. LAURIE.
Edinburgh, Feb. 11.

OBITUARY

WILLIAM CLARK RICE

William Clark Rice, well-known artist and mural decorator of New York City, died February 13th of heart failure. He was born here fifty-two years ago and was a graduate of the College of New York, class of 1897. For the last few years Mr. Rice had devoted himself to mural painting and had many can-



DEPARTURE OF SANCHEZ FOR THE ISLAND OF BARATARIA. CARTOON BY COYPEL. ALENTOUR BY BÉLIN DE FONTENAY. WOVEN BY LE FEBVRE.

One of the set of Gobelins now on exhibition at the Anderson Galleries

vases mounted in public buildings of the city, among which is the interesting series of twenty pictures in the lobby of the Park Central Hotel, 55th Street and Seventh Avenue. The murals illustrate the history of tavern life and hospitality in every country and clime.

Mr. Rice was an instructor of art and design in the city schools and was a member of the Architectural League of New York and the National Society of Mural Painters. His wife is the former Melanie Guttman, a singer of the Metropolitan Opera, and his daughter is Sylvia Noel Rice.

LONDON

By LAURA GORDON-STABLES

It is strange that at one and the same time there should be two enterprises afoot for furnishing London with exhibitions of antiques in the possession of the dealers. I have already written both of the show which is to open in April at the Grafton Galleries under the auspices of the British Antique Dealers' Association, and of that which has been fixed at Olympia for July, the latter in the first instance having been organized by the publication known as *The Bazaar*. This has now been taken over by *The*

Daily Telegraph, an organization better equipped for launching an enterprise of this nature. There is likely to be a considerable difference in character between the two exhibitions for many reasons. To begin with, the difference in area between the Grafton Galleries and Olympia is very great, so that there must be admitted in the latter case a much wider range of exhibitors. This means that furnishing firms with merely an antique department in addition to those dealing with modern stuff will be included, and the smaller dealer will also figure among the larger and more important. For obvious reasons, it is unlikely that in either case the picture dealers will be represented to any great extent; the majority of exhibits will be of furniture, silver, tapestries and so forth. Foreign firms will be admitted to the Olympia show and there will be a loan section in addition.

Sixteen thousand pounds is the amount of the insurance on the seven pictures and the piece of sculpture which The Treasury has decided to lend to the British Artists' Exhibition which is to open in Buenos Aires in June. They are all from the Imperial War Museum and include Sir William Orpen's picture of the Signing of the Peace Treaty at Versailles, his portrait of Marshal Foch, McBey's Portrait of Colonel Lawrence, a Wilson Steer, a D. Y. Cameron and Epstein's bust of Lord Fisher. It is said that these loans are to be guarded night and day either by a museum official or by a member of the police.

The Royal Academy is incomplete without a portrait of King George, who must suffer no little inconvenience from the inroads which the necessary sittings make upon his time, as well as from the individual way in which various artists visualize him. This year it is Sir Arthur Cope, who has already painted the Royal Family on more than one occasion, who is to present him, and this time it will be in civilian attire instead of in the usual robes of state.

America, it is believed, was to be the ultimate dumping ground of the forged Hardy MSS. which have followed hard on the heels of the great novelist's death. One of these, however, found its way into a London salesroom and was bought by a collector who only discovered the fact of its spuriousness when taking it to be bound by a firm who had already come into contact with similar forgeries. This business of the faking of manuscripts, supposed to be from the hand of a writer of modern times is of course rendered less easy of detection by the fact that the contemporary water mark of the paper affords no clue, whereas in forgeries of earlier documents, a discrepancy in this connection immediately establishes spuriousness. It is believed that Hardy's MSS. are being faked in considerable numbers.

Activities at the Galleries include: *Greaterex Galleries, Grafton Street, W.*

Here are two shows of original etchings, one confined to the work of Arthur Heintzelman, another in which figure a number of interesting names, already familiar to those who frequent these galleries. Heintzelman has a Rembrandtesque quality especially in his portrait work; he is at his best in studies of types that afford opportunity for detailed characterization. Charles Cain shows some new prints in which he has developed a rather more forcible style of handling than usual and William Walcott contributes several architectural studies of great charm and delicacy. The Bracquemond studies of animal life are accomplished, especially one of a dead rabbit in which the fall of the inert body is convincingly suggested.

The Colnaghi Galleries, 144 New Bond Street, W.

David Muirhead, who is showing here, understands his English landscape well and knows how to vary the treatment with the moods of the original. The feeling for design is interesting throughout and each composition is built up with solidity. This work carries on the tradition of the English school of landscape painting worthily, while recognizing at the same time the viewpoint of the newer tenets.

The Fine Art Society, 148 New Bond Street, W.

Augustus W. Enness specializes in effects of strong sunlight and goes wherever he may study it in its various aspects. His work has a pleasant quality without betraying any particular distinction and from the technical point of view is skilful. It should find a ready market.



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EXHIBITIONS IN NEW YORK

FRENCH XIXTH-XXTH CENTURY PAINTINGS AND DRAWINGS

Paul Rosenberg & Co.

Paintings and drawings from the collection of Paul Rosenberg and Company are now on view at the Wildenstein Galleries. This exhibition, evidently becoming an annual event, is one of the finest showings of the French XIXth-XXth century schools which takes place during the season.

Many of the pictures in the present show are now seen in New York for the first time; others are familiar friends with which it is pleasant to renew acquaintance. Among the artists represented are Cezanne, Renoir, Seurat, Monet, Lautrec and Matisse. There are fine drawings by Guys and Picasso.

Today, when the school which these pictures so ably represent is accepted without question, it is difficult to realize that their painters were once thought of as revolutionists, the nihilists of art, and were utterly condemned. These pictures stand so quietly in the position of leadership that earlier struggles are forgotten and something of the zest of conflict is lost. It is even possible that the absence of attack may dull general appreciation, just as the older masters are more often respected than admired.

And, no matter how worthy these

XIXth and XXth century masters may be of their place of honor among the earlier great, one may still feel regret that their battle is won. For while it raged it was necessary for everyone to look carefully at the pictures, to see for themselves what latest madness or masterpiece had been produced. There was a stir and excitement about art for which our latter day calm does not wholly compensate.

Those whose enthusiasm for art is not wholly a literary affair, may, however, recapture much of the former thrill at the Rosenberg exhibition. The Lautrecs are superb and the Cezanne is among his best small landscapes. There are two fine Renoirs, early Monets which are worth long journeys to see, a good Seurat and pictures by Matisse and Marie Laurencin which, if not masterpieces, are still fine works.

WATER COLORS AND DRAWINGS

De Hanke Galleries

An exhibition of drawings and water colors by French masters from Ingres to the present day is now on view at the De Hanke Galleries. This range of a century in art is adequately represented and the general level of the exhibition is high. It is only natural that there should be peaks which catch more sun

than others and there are, in consequence, several things in the exhibition which warrant especial attention.

Among these are the Seurat drawings, one of the Degas and the Segonzacs. Apart from their great rarity the drawings by Seurat are of particular interest. Two of them are in color, small iridescent studies in pastel, the form apparently vague and yet actually firm. Even finer are two studies in charcoal, one for "L'île de la Grande Jatte," the other for "Les Poseuses." From a distance both of these appear to be silhouettes, but within the general outline Seurat has built with great solidity. The drawings carry complete conviction and yet there is no overstatement either in line or detail. They are triumphs of economical statement as well as quite amazing *tours de forces* in design.

The Degas pastel, "Dancers," is of exceptionally fine quality, beautiful in color and marvelously drawn. Best of the Segonzacs are some of the simpler drawings in black and white. The water colors, although excellent examples, are hardly among his greatest.

DÜRER WOOD CUTS

Knoedler Galleries

April, 1928, will mark the fourth centenary of the death of Albrecht Dürer whose first authentic wood-cut bears the same date as the discovery of America.

To honor the occasion celebrations will be held in Nuremberg; the Berlin Museum will open an exhibition of the artist's graphic *oeuvre*, while at the galleries of M. Knoedler and Company a display of wood-cuts has just been inaugurated.

The prints chosen from the Knoedler portfolios for the present exhibition consist of selections from the Apocalypse, Great Passion and Life of the Virgin series and many miscellaneous works.

The hanging has been arranged with regard to subject rather than chronology and the delicate cross hatchings of the 1511 St. Christopher offer interesting contrast to the rugged, heavier lineation of the early Knight and Man-of-Arms, Martyrdom of St. Catherine of Alexandria and Apocalypse plates, all of which date from before 1500.

The selections from the Apocalypse are all, with the exception of the Opening of the Sixth Seal, fine, proof impressions, before the addition of the text which so sadly mars the brilliance of the white areas. Although none of the work done prior to 1500 can technically touch the later *tours de forces*, these mystico-medieval interpretations of heaven, hell and the hereafter remain the most characteristic of the artist's wood-cut products. Nowhere in the subsequent series does Dürer reach such imaginative mountain-tops as those attained in the truly Apocalyptic imagery of the Courtesan of Babylon, nowhere does he achieve such dynamic fury as that of the great, male angels of the *Engelkampf*, who "smite and smite and spare not" nor the spectral horror of the Four Horsemen. As an imaginative scriptural exegete Dürer's only rival is William Blake.

Many of the Great Passion series suffer from the early tendency to overcrowd but among them the exquisite Last Supper, Christ Descends to Limbo and The Holy Trinity stand out as flawless examples of a profound sentiment and a superb technique, whereby xylography achieves the intricate delicacy, the subtle lights and shades of steel engraving.

In the Italianate Mary and graceful Christ of the Life of the Virgin series is felt the influence of Dürer's *Wanderjahre* and later journeys to the land below the Alps. Here only, in the work of this so thoroughly Gothic artist, is a breath of that softening wind from the South which was so soon to sweep over Europe.

The remainder of the all too limited wall space is devoted to miscellaneous works—to the almost complete neglect of the Little Passion series. There are two impressions of the powerful portrait of the sensual Ulrich Varnbuler, a St. Jerome, a miniature Cain and Abel, reminiscent of the Little Masters, and that anatomical anomaly the "riveted" rhinoceros, none of which compensate for the absence of the Christ Appearing to Mary Magdalen—the loveliest of the Little Passion series.

Time, into whose omnivorous maw disappears so much of what once the world thought great, has dealt generously with the genius of Albrecht Dürer. A master of the arts of oil painting and steel engraving, it is to xylography that he made his greatest contribution. In him alone, an achromatic art achieved the richness of color. After him the high tide of technical attainment rapidly receded, never to rise again.

WILLIAM H. SINGER

Durand Ruel Galleries

Mr. Singer is a specialist in Norwegian landscapes and like most specialists, his work has profited by close ob-

servation in a restricted field. As might be expected, there are many winter scenes in the current showing, the most effective of which is "Mysterious North" in which the great arc of the sun behind snowy hills has provided the artist with a bolder motif than is usual in his skillful reproductions of mountains, streams and fields. Two other winter subjects are technically interesting in their delicate rendition of pastel nuances of tone. In contrast to these paintings of a beautiful, but austere winter landscape, there are several canvases which chronicle the brief loveliness of the Norwegian summer. One of the most charming of these is "Morning Dew" where snow capped mountains and mille fleurs fields strike the theme of eternal contrast which has quite evidently attracted Mr. Singer to the painting of Norwegian themes.

WILLIAM B. E. RANKEN

Ferargil Galleries

Portrait painters with a propensity for royal subjects are a not infrequent occurrence in these so-called democratic days, but seldom does one encounter an artist whose *penchant* is for royal settings rather than sitters.

The exhibition of recent work by William B. E. Ranken at the Ferargil Galleries is largely composed of interiors. There is a series of various salons in the

(Continued on page 12)

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THE GASPERINI ROOM, ROYAL PALACE, MADRID

By E. W. RANKEN

Included in the painter's exhibition at the Ferargil Galleries

EXHIBITIONS IN NEW YORK

(Continued from page 12)

royal palace at Madrid most of which are such veritable chambers of horrors that one cannot but deplore the energy expended on reproducing so minutely the Tiepolo ceiling in the throne room and high patina of objects in the Porcelain room. To choose to paint, not one, but many baroque ball-rooms seems almost a perversion, particularly on the part of an artist who handles water color in an admirably vigorous manner. The excellent studies of Mr. Duncan Campbell, Mrs. W. K. Vanderbilt, Sr., and Miss M.

Hoyt Wiborg would seem to indicate that if, in the words of Sir Joseph Duveen, "Mr. Ranken is more at home in palaces than pantries" he is even more *chez lui* in the world of water color portraiture.

FIRST ANNUAL SCULPTURE EXHIBITION Whitney Studio Club

The first annual sculpture show at the Whitney Studio Club is apparently an effort towards doing something about the present sculpture situation in America. A fair percentage of the exhibits show hopeful signs, others are mere confirmations of current despair. Among the eighty-seven works on view may be

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chaic Greek, Negro and Egyptian influences are found side by side with the familiar nymphs and fauns of our long suffering gardens, models for monuments, realistic portrait busts and an entire menagerie of rabbits, cats, dachshunds and cows. Thus there is something for all tastes. One encouraging feature of the exhibition is that honors are more or less equally divided between well known and more or less unfamiliar names. Among the former, Robert Laurent contributes perhaps the finest thing in the show—a torso in which the textures of the satiny yellowish wood are used to fine plastic effect. Duncan Ferguson sends an alabaster head of interesting quality, Sonia Gordon Brown a strongly felt figure of a Negro, Concetta Scaravaglione two terra cottas and a bronze which, though small in size are of charming feeling, and Florence Lucius a reclining stone figure of considerable merit. Among the less familiar names we were especially struck by the work of Arnold Geissbuhler, who shows a group of four sculptures, including a fine portrait head, a mask showing a slight archaic influence and a semi-reclining figure, all of which have quality. Also worthy of note are a marble head by Reuben Nakian, a wood carving by Lincoln Rothschild, a low relief by Eugenie Gershay and two figures by Elizabeth Chase. Among the exponents of the primitive, J. B. Flannagan and Chiam Gross show a talent for compact expression and Jeannette Hare does an effective mask. The bird fountains, the Pans, and their spiritual confreres we leave without comment.

SAMUEL HALPERT

Downtown Gallery

The work of Samuel Halpert has for some time been attracting an increasing number of admirers. His present exhibition at the Downtown Gallery, in which there are several canvases finer than anything he has shown in the past, should strengthen his position. The two most notable achievements in the group are nudes. The first of these presents difficult problems in foreshortening, which are so quietly solved that one is at first conscious only of the ease and spaciousness of the composition and the unusually finely felt color harmony. Next in interest is the "Bather on Rocks," in which the roundness and warm ivory tones of the flesh emerge in warm contrasts from the sharp forms and slaty tones of the cliffs. As evidence that inspiration has not been lacking during his exile from New York, Mr. Halpert's "Detroit Window" with its glowing still life finds a worthy place in the exhibition. Scarcely less interesting, but quite different in feeling is the "Ridgefield Interior," a finely realized study in spatial relationships, in which the square motives of table and windows play at counterpoint with the rounded backs of the chairs. Among the landscapes, of which there are a number, the two finest are "Ogunquit Rocks" and "Lake George." The former is notable for its bold juxtapositions of tone, the latter for the sense of depth achieved by simple coloristic and compositional means. An interesting group of water colors and some delicate drawings round out the exhibition.

MEZZOTINTS AFTER FAMOUS PAINTINGS

Butler Galleries

During March the Butler Galleries are exhibiting a selected group of mezzotints by S. Arlent Edwards, Elizabeth Gulland, Sydney Wilson and Macbeth Raeburn. The most imposing group is that of the popular S. Arlent Edwards, of whom we noted "The Franklin Sisters" after Hopper, "Summer" after Watteau, "Lady Norton" after Sir Joshua Reynolds, the "Saskia" after Rembrandt and "The Late Player" after Frans Hals, all in fine impressions. By Elizabeth Gulland are "The Hon. Mrs. Spears," "Mrs. Irving Boswell" and the "Hon. Mrs. Curran" after Gainsborough. Macbeth Raeburn and Sydney Wilson both show prints of considerable technical interest. By the former are two mezzotints after Raeburn, "Dr. Spens" and the "Hon. Mrs. Finlay," by the latter, "Harvest Dinner" and a nice impression of "The Milkmaid" after Greuze.

ARNOLD BLANCHE Dudensing Galleries

Mr. Blanche's current exhibition reveals two main tendencies—landscapes that are a blend of modernism and the Hudson River School and nudes in which a Picasso-Matisse influence is evident. To both of these influences Mr. Blanche

(Continued on page 13)

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ON EXHIBITION

DÜRER'S WOODCUTS

MARCH 6 - APRIL 7

TO COMMEMORATE THE FOUR HUNDREDTH
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LONDON: 15 Old Bond Street

PARIS: 17 Place Vendôme

EXHIBITIONS IN NEW YORK

(Continued from page 12)

adds personal contributions in color and texture. The reversions to landscape naives are varyingly successful. "The Fire" with its agitated figures, sky rocketing flames and vivid greens, reds and blues has much the appeal of a good Currier and Ives print. A landscape with a deer in the foreground inevitably suggests, despite the skillful handling of the sky, an illustration for, "The stag at eve had drunk his fill." "From Shady," less under the Hudson River spell than most of the landscapes on view, most fully reveals Mr. Blanche's delicate feeling for texture and nuances of color, while "The Roadmakers" betrays in its studied working out of the color harmony and the rhythmic treatment of the figures that the artist is not nearly so naive as he would sometimes have us believe. The most ambitious of the figure paintings, entitled "Blonde Nude" is a carefully worked out composition in which the Picasso-like figure is seen against a background in which the re-

echoed arabesques appear to be inspired by Matisse. The only still life in the exhibition, a composition with a vase of tiger lilies on a table, is more wholly satisfying in its solution of the problems involved than anything else in the exhibition.

FEGA BLUMBERG New Art Circle

Fega Blumberg, one of Mr. Neumann's favorite *fauves*, is holding her second one-man show at the New Art Circle Gallery. A radical of radicals, Miss Blumberg's nameless canvases seem as hidebound in their unconventionality as do those of her more straight laced sisters. The prospectus states that in the two-year interim since her first show "this highly gifted painter has acquired truly grand proportions." We found little besides strained disproportions and an unsuccessful struggle to disguise old ideas by new angles.

KARL ANDERSON MARY GRAY

Grand Central Galleries

Portraits by Karl Anderson and still-lives by Mary Gray are now on view at the Grand Central Galleries.

The majority of the Anderson canvases are recent works but two early

pieces lead one to wish that the artist had continued in his pristine vein.

The earliest, the portrait of Mrs. Buell, which dates from 1906, is admirably unidealized, the next, a Mother and Child, dating from 1914, while weakly modeled, has an attractive triangular composition and a pleasing pastel palette.

The more recent works are largely full length portraits, singularly wooden as to figure work and unhappy as to accessories. The faces are presented in a high, unflattering light and not one has a pose as easy as that of old Mrs. Buell. The best is the 1927 "Earl, Sherwood, Irwin," the worst Miss Alma Simpson in a Spanish shawl.

The two small panelled rooms are hung with flower-pieces and still-lives of Colonial interiors by Mary Gray. The latter are rather suggestive of Wallace Nutting, the former, in their realistic rendering of patina, and juicy pigmentation of the Dutch still-life school. A few verdant, little landscapes set off the brass bowls and mahogany desks.

Jordon Marsh Gives Art in Trade Show

BOSTON.—From March the fifth to March the thirty-first will be held in Boston the International Exposition of Art in Trade. Jordon Marsh Company, with an advisory committee of twenty recognized authorities on art, conceived this Exposition and have collected exhibits from all parts of the world, with the primary purpose of arousing the public to the influence of art on the everyday commodities of everyday life. Eight incomparable screens by Drian, painted especially for this exposition are a feature of the showing. These screens are a poetic impression of the countries which have contributed largely to the beauty of today's living.

Under the patronage and auspices of the Association Francaise D'Expansion and D'Exchanges Artistique about two hundred pictures and several interesting pieces of sculpture from the Salon D'Automne have been loaned for the exposition.

Tapestries from the Gobelins, Beauvais and Aubusson will be exhibited under a special dispensation from the French government.

Choice china from the French National factories at Sevres, glassware from the leading glassmakers of France, rare silks from Lyons, the famous wrought iron work of Paul Kiss and Edgar Brandt, the leading furniture designers representing the classical, antique and modern influences, pewter, mirrors, lamps, sculpture, bookbinding, modern and ancient. Oriental art, these are all part of the exhibitions which will be placed throughout the entire store.

A gallery of travel posters showing the immense artistic progress which the romance of travel has produced has been collected from all over the world. This is an absolutely unique showing and will arouse everyone to the tremendous artistic force which is abroad in commerce. The modernity of steamship, railroad, airplane and motor transportation are all graphically depicted in these remarkable works.

A synopsis of the decorative arts will be concretely shown in the suite of rooms on the sixth floor. A Florentine dining room and sitting room, Venetian bed room and boudoir, a Flemish dining room, a French Rustic dining room, are features of this part of the exposition.

Throughout the store peasant costumes will be worn by living models representing the apparel of most of the countries of Europe, Asia and Africa. The Massachusetts School of Art has cooperated in preparing these costumes.

The advisory committee which has worked enthusiastically with Jordon Marsh Company to make this exposition a success is comprised of the following people: W. T. Aldrich, president Society of Arts and Crafts, Boston; Richard F. Bach, associate in

industrial arts, Metropolitan Museum, New York; Henry Hunt Clark, director of design, Museum School, Boston Museum of Fine Arts; T. Jefferson Coolidge, president Boston Museum of Fine Arts; George H. Edgell, dean of the faculty of architecture, Harvard University; William Emerson, A.B., head of the School of Architecture, Massachusetts Institute of Technology; Royal B. Farnum, principal, Massachusetts School of Arts; William Arms Fisher, vice-president Boston Art Club; Edward Forbes, director of William Hayes Fogg Art Museum; Vesper George, director, Vesper George School of Art; Walter Kilham, chairman, Committee of Civil and Industrial Art, Chamber of Commerce, Boston; H. P. Macomber, Society of Arts and Crafts, Boston; Harley Perkins, art editor, Boston Transcript; Miss Ethel Power, editor House Beautiful; Professor Charles R. Richards, director industrial art, General Education Board, New York City; Miss Grace W. Ripley, costume designer; Hubert Ripley, president Boston Society of Architects; Paul Sachs, associate director of William Hayes Fogg Art Museum; Walter H. Siple, assistant to the directors of the William Hayes Fogg Art Museum; Henry D. Sleeper, interior decorator.

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ANNOUNCING

A Rug Design Competition

for prizes offered by
The Mohawk Carpet Mills

In order to direct the attention of both amateur and professional designers to the fertile field of creative work offered by rug designing, the Mohawk Carpet Mills announces a Rug Design Competition to be held under the auspices of the Art Alliance of America.

This contest is now open. It will close on April 24th, at midnight, and the awards will be made known as soon as possible thereafter.

Prizes are as follows:

First	\$1,000
Second	500
Third	250

In addition, special prizes are offered for designs submitted by art students now registered in schools of design.

It is the wish of the Mohawk Carpet Mills to draw out designs which are distinguished by originality and which, without becoming bizarre, incline towards the expression of the modern spirit. Entries will be judged rather on this basis than upon the degree of technical precision manifest. In other words, while contestants must be familiar with the major limitations of rug design it is not intended that minor technical errors shall debar an otherwise brilliant conception.

Competitors not familiar with the technicalities of rug designing should actually inspect in their local stores specimens of rugs in the different weaves in order that they may realize the limitations of floor covering design as compared with the relative freedom allowed in wall-paper or drapery designing. Contestants should also have a well-defined feeling as to the relative place of a floor covering in the whole decorative scheme of a room.

If competitors choose to develop their designs from nature and their own creative imaginings, the jury asks that they place in the margins of their designs small naturalistic sketches of the plants or other objects from which they secured their motifs, along with the conventionalized treatment they wish to employ.

The Mohawk Rug Design Competition will be decided by a distinguished jury of award consisting of men and women widely known in the decorative arts.

Full information regarding both the main Rug Design Competition and the supplementary student contest is needed for intelligent participation. It can be obtained by addressing

The Secretary

THE ART ALLIANCE OF AMERICA
65 East 56th Street
New York



"NIAGARA"

By JOHN H. TWACHTMAN

Included in the exhibition of paintings and pastels by Twachtman which opens at the Milch Galleries on March 12th.

COMING AUCTIONS

ANDERSON GALLERIES

FRIEDE FIRST EDITIONS

Exhibition from March 3

Sale March 12 and 13

Modern first editions from the library of Donald S. Friede of New York City will be sold at the Anderson Gallery on the afternoons of March 12 and 13.

SCHERNIKOW HOOKED RUGS

Exhibition, From March 11

Sale, March 14

Hooked rugs, footstools with hooked rug coverings and bedspreads collected by Mrs. Edward O. Schernikow will be

sold at the Anderson Galleries on March 14th. Among the floral rugs is an eighty-five-year-old specimen of Maine workmanship, which is regarded as one of the finest examples of the rug-making art at its best period. It is made of uncarded wool yarn, sheared, with unusually heavy pile. A gray-blue urn filled with gorgeously shaded flowers occupies the centre, garlands of similar flowers, buds and leaves form the border. The ground is of old ivory, with narrow brown edge. Besides this beautiful example there is an interesting sampler hooked rug, the central panel showing a house and garden scene, the border being divided into sections depicting house, temple, ship, barnyard, etc.; jardiniere, geometric and "welcome" rugs and one depicting an automobile, apparently of early type. A quilted white bedspread with an American eagle in the centre and the maker's name beneath is in perfect condition and exquisitely stitched in raised designs.

PLATT AMERICANA

Exhibition, March 11

Sale, March 15

At the Anderson Galleries on March 15th the P. G. Platt collection of American pewter and early Pennsylvania furniture will be sold. It is undoubtedly safe to say that never before has such a complete collection of early American pewter been offered to the public at auction. The owner has been for a number of years a keen student of this craft, and has assembled one of the finest collections in existence. The charm of old pewter is subtle; the forms of old pewter are naively simple; the collecting of marked examples is fascinating; but the craft is a lost art. Among the rare items included in this catalogue, special attention is called to the two little six-inch plates from the hand of the third Thomas Danforth, and one of like size by B. Barns. There are plates of all sizes up to the handsome fifteen-inch platter by Thomas Badger. The collection includes two of the rare twelve-inch basins, one by Danforth, the other by Griswold. There is a splendid pint mug by William Will, who fought as colonel in our War for Independence, and an equally rare quart mug by that sterling craftsman, Parks Boyd. The baptismal bowl signed "Paletorp's" is probably the rarest form in American pewter, and the assortment of communion flagons is well worthy of attention. There are charming fluid lamps in great variety

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of form, and sets of plates in superb condition. The collection also includes a number of worthy foreign pewter pieces in the form of plates, inkwells, bowls and hollow ware.

The furniture is primarily the type which adapts itself as a background for pewter, and the majority is of early Pennsylvania workmanship. The walnut settee, with panelled base, is very rare and desirable. The secretary desk is fascinating and the revolving windsor chair is unique.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION Madison Ave. and 57th St.

March 13, 14—First editions and autographs of XIXth-XXth century authors including the library of O. D. Peterson of Chicago.
March 15, 16—English and Dutch furniture, the collection of Mr. M. E. Mossel.

ANDERSON GALLERIES Park Ave. and 59th St.

March 12, 13—Modern first editions, the library of Donald S. Friede of New York City.
March 14—Hooked rugs, footstools and bedspreads collected by Mrs. Edward O. Schernikow of New York City.
March 15—A comprehensive collection of American pewter and early American furniture, collected by P. G. Platt of Wallingford, Pa.
March 16, 17—Furniture, rugs, textiles, paintings, ceramics and objects of art, etc., from the collection of the late Henry Clay Pierce and other consignors.

BROADWAY ART ROOMS 1695 Broadway

March 15, 16, 17—Household furniture, rugs, paintings and objects of art from the J. R. Duke, Drew and other collections.

FIFTH AVENUE AUCTION ROOMS 341 Fourth Ave.

March 15, 16, 17—Oriental and Chinese rugs.

RAINS GALLERIES 3 East 53rd St.

March 13—Antique English and American furniture, a large series of early textiles and Chinese jades and lamps.

March 14, 15—A fine library of books, including many rare first editions.

March 16, 17—A famous collection of ship models, paintings, marine prints, china, glass and marine relics, formerly the property of M. Donald McKay Tiffany of Flushing, New York.

SILCO AUCTION ROOMS 40 East 45th St.

March 15—Jewelry sold by order of the Provident Loan Society.

AUCTION REPORTS

KOUCHAKJI COLLECTION

American Art Association—Near Eastern art from the collection of Kouchakji Freres of New York City, was sold on March 2nd and 3rd, bringing a grand total of \$30,087. Important items and their purchasers are as follows:

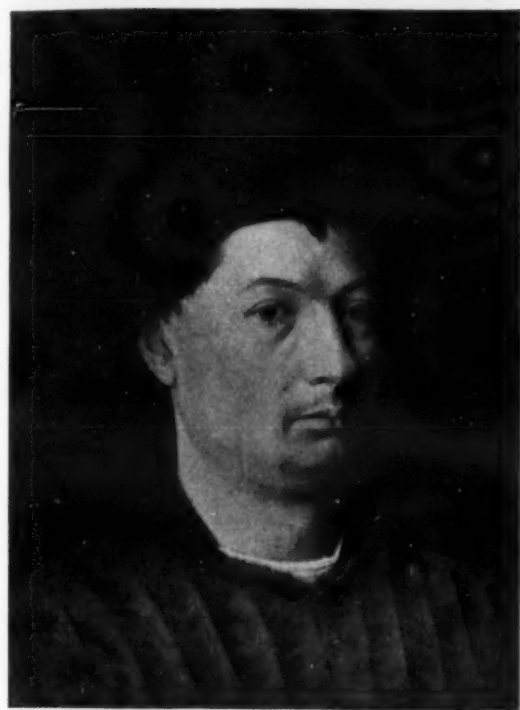
271—Important decorated Mohammedan blue glass ewer with iridescence, Arabic, XII-XIIIth century; R. Hirsch\$720
272—Important enameled glass beaker with iridescence, Arabic, Xth century; R. Hirsch\$600
312—Rare Rakka polychromed bowl, Mesopotamia, circa XIth century; K. F. Jones\$1,550
319—Important Rakka vase, Mesopotamia, circa XIth century; R. Hirsch\$850
321—Large Rakka vase, Mesopotamia, circa XIth century; R. Hirsch\$775
344—Sculptured ivory statuette, Hellenistic, period of Pompey the Great; K. F. Jones\$550
346—Ancient Greek sculptured Pentelic marble statuette, height 16 inches; Joseph Brummer\$675
350—Embroidered tableau, French, first half of the XVIIIth century. The Conversion of St. Paul. Size 32 x 36 inches. Very rare specimen; V. Benguiat\$625

BARCLAY ET AL COLLECTION

Anderson Galleries—Paintings and drawings, the property of Sir Thomas Barclay of Paris, France, and French furniture and objects of art from the estate of M. Gustave Gaudin were sold on March 1st, 2nd and 3rd, bringing a grand total of \$17,854.50. Important items and their purchasers follow:

144—Carved walnut Louis XVIth sofa; Miss H. Coumihan\$320
216—Rustic kneehole secretaire in the directoire style; Mr. Alexander King\$165
233—Daumier, Honore, Portrait of Theodore Rousseau, panel, 13 x 8 1/2 inches; Miss H. Coumihan, Agent\$135
258—Provençal, bureau a dos d'ane, mid-XVIIIth century; Cleveland & Randall\$180
276—Carved walnut console of the Louis XVIth period, Provençal, XVIIIth century; Mr. W. L. C. Clements\$135
289—Provençal fruitwood and walnut secretaire a abattant of the directoire period; Cleveland & Randall\$150
293—French aubusson carpet of the Empire period, circa 1805; Mr. M. Gross\$135
295—Provençal needlework carpet of the restoration period, early XIXth century; Order\$155
387—Two Provençal Louis XVth chairs, XVIIIth century; Mrs. L. Greve\$185
415—Provençal carved walnut mantelpiece of the regence period, early XVIIIth century; Miss Bertha Schaefer\$205
421—French aubusson carpet of the restoration period, XIXth century; Mr. Alexander King\$200
432—Van Kessel, Jan Thomas, The Tavern Keeper's Family, size 25 x 31 1/2 inches; Dr. Alexander Kalanowicz\$310
436—Marieschi, Jacopo, The Procurazie and Santa Maria della Salute, size 14 x 21 1/2 inches; Mr. C. A. Carter\$235
446—Fouquet, Jehan, Portrait of a Royal Prince, size 17 x 15 inches; Mr. M. Frankfurter\$265
454—Brueghel, Pieter, Peasant's Dance, size 23 x 34 inches; Miss A. C. Boughton\$410

IMPORTANT PICTURES BY OLD MASTERS



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Illustrated Catalogues may be obtained from the Auctioneers (44 plates) one pound (£1), or may be consulted at the offices of The Art News, 20 East 57th Street, New York, and at their Agents in Boston, Philadelphia, etc. (For addresses see page 10.)

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By Flora Turkel

The fact that Berlin houses within her walls three or four important exhibitions of foreign art, has been the cause of much comment. Why, it is asked, is French art featured in Berlin exhibitions, if Paris has, since the war, made no attempt to show any of Germany's contemporary output? An explanation may perhaps be found in the greater activity of German art dealers, who wish to present to the public art of various interest. Furthermore the public's predilection for French impressionistic art plays an important role, a predilection which no doubt has its source in the sensuous charm and ingratiating beauty of this style, while the intricacy of German modernism does not lend itself so easily to general understanding.

It is extremely gratifying that the Thannhauser gallery of Berlin, Munich, and Lucerne, has taken the trouble to bring together such a fine array of works by Claude Monet from all periods of his long and fertile life as a painter. It is the first time that such a comprehensive show of Monet's canvases, has been offered to the German public, and, indeed, an *oeuvre* of imposing beauty is displayed before our eyes. The earliest of the paintings very significantly depict indoor scenes, among which the portrait of Madame Gaudibert of 1868 stands out. It is a life-size representation which renders with superior skill the glistening shimmer of a gray silk robe against a bluish-gray curtain. A red and blue shawl gives a stronger accent of color, yet the most exquisite refinement is shown in the depiction of two yellowish-pink roses on a nearby table, which are relieved by the bluish-gray back-

ground. The freedom and ease of the arrangement and treatment in this canvas are remarkable. From the same period is the famous "Breakfast," the property of the public collection in Frankfurt on Main. Sun and light pour into the room through a large window and are effectively reflected by a white table cloth. The momentary attitudes of the persons represented, the accidental arrangement of the implements and dishes on the table, indicate the relaxation in the general composition, the steady approach towards the transient aspect of things. The eye revels in the various color tones and gradations revealed in many of the details. The landscapes from that early period are firm and well constructed in composition; they are, compared to Monet's latest achievements, solid brushwork. The transient period is marked by a painting entitled "Pier at Le Havre," a singularly alluring work, which indicates Monet's predilection for the ever changing mood of the sea. This painting reveals to a certain extent the dissolution of form and contour that eventually became so significant for Monet's art. "Regatta at Argenteuil," which has been lent by the Musée du Luxembourg, is a step further in that direction, yet here the color has still retained a bodily consistence, and is applied in juxtaposed portions and parts. From now on, however, his manner of painting becomes lighter and lighter and culminates in an almost fugitive aspect of nature. A view of Monet's "Garden at Vetheuil" from 1880 foreshadows the latest achievements, which have made his "Garden at Giverny" famous the world over. Another of his favorite themes, "The Poplars," is also included in this exhibition and is a splendid specimen. The "Rouen Cathedral," likewise lent by the Musée du Luxembourg, is an outstanding illustration of the most delicate execution; the form is disintegrated to the point of

being amorphous, the most transient effects are caught. But this meant no standstill for the artist's endeavor to give, not the substance, but the light and color-values emerging therefrom. After frequent visits to London he painted that ephemeral apparition, "Waterloo Bridge," which is among the most exquisite and immaterial things ever fixed on a canvas by means of a brush and paint. The infinite variety of light effects, and the peculiar atmosphere in this painting exercise strong fascination: a world of dreams merges from the mist and bewitching haze of the surface. Three of Monet's famous "Nymphéa" paintings are also among the exhibits, testifying to the etherization of substance which he so eagerly sought. From 1910 are two specimens of his beloved "Garden at Giverny" with its masses of flowers, painted over and over again in their unlit abundance.

The French ambassador M. de Maréville attended the opening of the exhibition, which was participated in by a circle of personalities prominent in art and society.

An exhibition at the Dr. Otto Burchard & Co. Gallery unites recent acquisitions from China, where Dr. Burchard has been able to gather a great number of important objects. There are many objects from the Chou period, incense burners, vessels, and cups, the most important among these being the large vessel which has been dated at about 470 B. C. It is an extraordinarily large piece, 43.6 inches in diameter and 21.2 inches in height, bearing an inscription in its interior, which tells the story of the battle between the kings of Wu and of Yueh. This specimen is especially noteworthy, because it displays the transition between the Chou and the Ts'in period. An incense burner, on three high legs in animal shape, is a very interesting piece; another with a lid and covered with a greenish-blue patina is also remarkable for the exquisite workmanship and beauty of the form. A statue of Maitreya in bronze-gilt, from the Wei period, is very similar to that in the Metropolitan museum. Maitreya is the coming Buddha, who was the object of much veneration in the early Buddhist days. It is a comparatively large figure with both hands outstretched, and shows that fine expression of dignity and wisdom, peculiar to the representations of Chinese gods. The Han period is represented by several beautiful libation-vessels, chandeliers, and diverse bronze objects. A quaintly devised water-carrier, in the

(Continued on page 17)

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In January this new magazine, published by F. Bruckmann, of Munich, Germany, and edited by Dr. O. v Falke and Dr. August L. Mayer, was first launched.

It aims to consider—in the widest sense of the word the older objects of art produced by all civilized races.

Paintings, the plastic and graphic arts and also the art of goldsmiths and of workers in other metals, of furniture, ceramics, glass, textiles, weapons, etc., are exploited.

Its aim is not primarily to show that which is of art-historic interest, but rather that which is artistically important and valuable and which may be little or wholly unknown or even misjudged and stored away in public or private collections of Europe and America.

It is of international interest and has been favorably received both in Europe and America.

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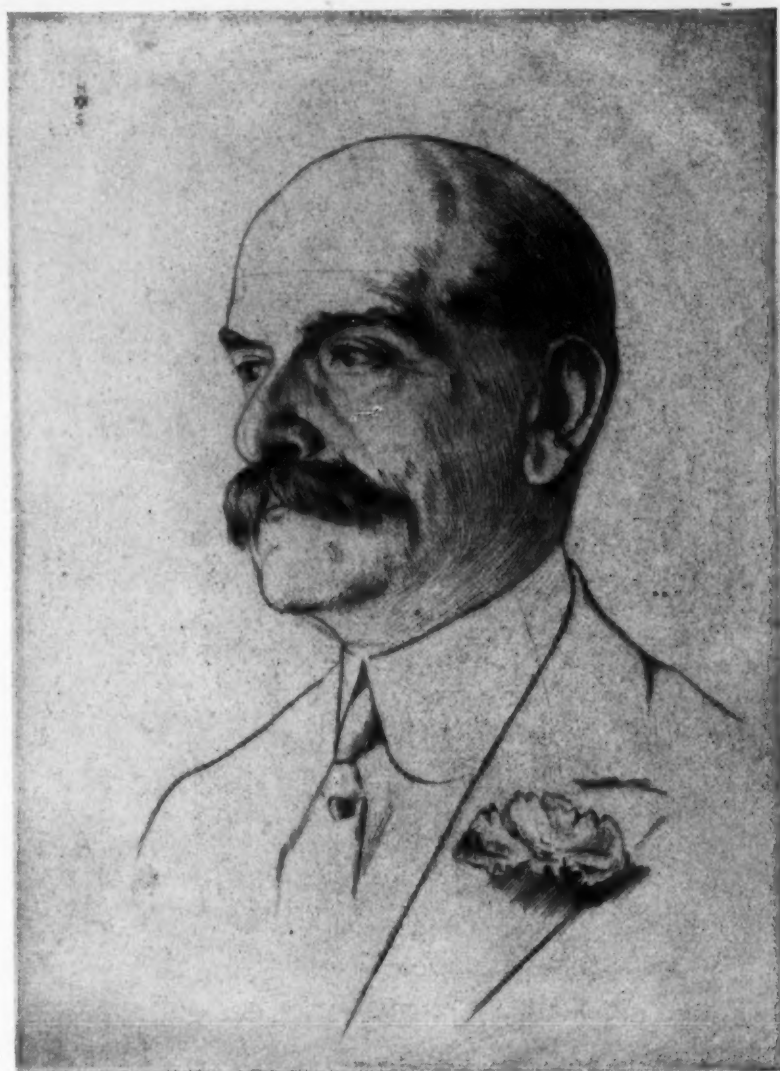
BERLIN

(Continued from page 16)

form of two tubular receptacles, covered with ornaments in relief attached to one another by a curiously shaped eagle standing on the head of a dragon, comes down to us from the Sung period. Of the same period is a stone head, splendidly modelled and proportioned. A number of life-size wood-carved Buddhas (Sung) attract attention, because of their powerful and philosophic attitude. Not often seen is such a terracotta as that with tricolored glaze from the Ming period, which represents a Lohan. The jades (early Han dynasty), include objects symbolizing heaven and earth. A collection of ancient Chinese paintings which are also among the acquisitions made during Dr. Burchard's recent sojourn in China, will be displayed in March in the rooms of the "Künstlerhaus."

A survey on Austrian graphic art from about 1700-1928 has been arranged by the Academy of Fine Arts. Within its limited scope this exhibition mirrors the development of Austrian art from the end of the XVIIIth century to the present. This is a very pleasant excursion in the by-ways of art at the indicated period, the exhibits consisting mainly of sketches, draughts, and annotations. However, to interpret the peculiar characteristic of a nation, such a display is rather appropriate, because of the intimacy and spontaneity of this output. The special nature of the Austrian temperament and type, its charm, gayety and optimism with just a dash of sentimentality for the right seasoning may be found in the present exhibition. The stateliness and pomp of Baroc style appears to have been modulated and modified. The splendor and richness of the Rococo in Austria is more playful than anywhere else, and in the XIXth century classic and romantic tendencies mature to attractive results. In landscapes and in the genre manner, a truly national art has been developed, which can claim widespread interest. The names of Füger, Schuch, Danhauser, Alt, Waldmüller, are well known outside of Austria. The rising of a new style at the end of the century is represented by the marked personality of Gustav Klimt, the painter, and by Otto Wagner, the architect, who both were among the founders of the then revolutionary "Secession." Modernism is but scantily represented in this exhibition. Oskar Kokoschka, who is its undisputed leader in Austria, is not shown comprehensively enough, to give an idea of his importance, and it remains enigmatic whether the insignificance of the works intended to represent the present era, is due to lack of suitable material, or whether those who are responsible for the arrangement, are not particularly interested in this direction.

Very probably the decree concerning the exportation of art objects, which was enacted in 1919, will not be extended after its expiration on December 31st, 1929. But lately the inadequacy of this governmental measure has been the object of much discussion, in as much as the effectiveness of this decree, and also of the listing of important art objects in Germany, for the purpose of preventing the exportation of art treasures, has proved an entire failure. It has also been mentioned that conditions in Germany have so entirely changed since 1919, that a revision of former methods seems imperative. In the chorus of reproaches, levelled at the heads of all concerned with the recent exportation of valuable art objects—namely: owners, dealers, and governmental functionaries—a wise and sensible voice is piercing through the general bewilderment. The art magazine, *Kunst und Künstler*, publishes an article which expresses the opinion of all those who believe in the fruitfulness of cultural intercourse, of mutual interchange, between the nations. Why lament over the fact that German works of art pass into American collections? it is asked. Is any better representation for a nation conceivable than her artistic output? To give foreign countries an idea of German spirit and culture is an aim worthy of the greatest consideration and the loss of some of her art treasures seems small in comparison. Compared to the splendid array of Italian, French, and Netherlandish art, Germany is but scantily represented in art galleries abroad. Before the war Germany was wealthy enough to accumulate in her public collections a suffi-



PORTRAIT OF MR. FELIX WARBURG By HERMAN STRUCK
Included in the artist's exhibition at Arnold Seligmann, Rey & Co.

ciently large number of works by her own artists from all periods. She has in her happy days, spent great sums for the acquisition of foreign works of art; then why not give others a similar chance?

America has already gained great and lasting influence in Europe, and that, not only in commercial and financial lines, but in fields which are decidedly and positively related to the spirit and mentality of the epoch. It is due to American research that the positivistic school carried the victory in psychology and philosophy; American architecture has largely instigated European productions; also her literature has brought us a stream of vitality and strength. Thus let the European mind be open and receptive to sense the strong currents from overseas, and let America receive European riches in art and culture in order to establish a basis of mutual understanding which will prove, the writer believes, of far greater value and importance for the world's happy future, than the retention of art treasures in their respective countries.

To celebrate the 400th anniversary of Dürer's death, the print room in Berlin will arrange an exhibition of the master's graphic oeuvre. Dürer's engravings and wood-cuts will be shown comprehensively and in excellent specimens. The Berlin collection possesses—apart from the "Albertina" in Vienna—the finest Dürer prints in existence. Drawings and water-colors, of which Berlin possesses a great and select number, will be shown in conjunction. The exhibition will be opened on April 4th.

The program for the celebration of the 400th anniversary of Dürer's death, in his native town of Nuremberg, has been made public. The memorial service at Dürer's grave will be held on April 4th, the anniversary of his death; April 10th will see a festivity in the old town hall, opened by a speech delivered by Professor Wölflin, the art historian, and followed by a torchlight procession, arranged by Nuremberg artists. Easter Sunday at noon the comprehensive exhibition of works by Dürer will be thrown open to the public. This show will provide an almost unique opportunity to see combined Dürer's works and those of his teacher and pupils, which have been gathered from collections all over the world. The opening of an exhibition of "German Art of Our Time" will take place on April 12.

CLEVELAND

An interesting place is the American-Oriental studio which has been opened by Miss Grace Steen. In the Oriental room are wall hangings made from

Chinese priests' ceremonial robes, hand carved Chinese cabinets and figures carved from semi-precious stones. In the American room the furnishings are antiques of an early American design.

On view at the Leamon Gallery in the Union Trust Building are a collection of etchings by Mr. Charles W. Dahlgreen.

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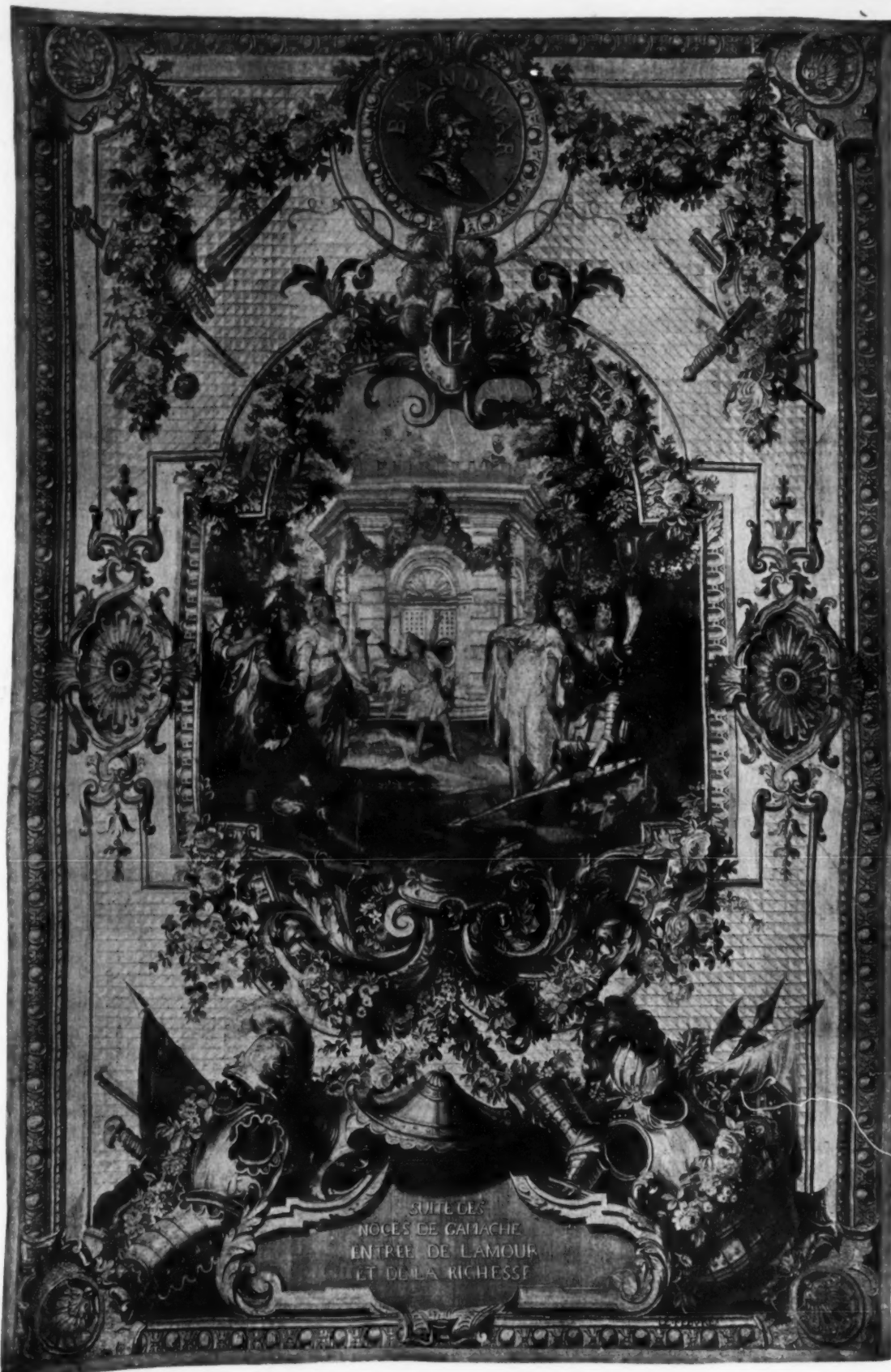
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Gobelin Tapestry on exhibition at the Anderson Galleries

GOBELINS SHOWN AT ANDERSON

(Continued from page 1)

ful Rouvroy family, a mansion at Lille where the Don Quixote tapestries formed the chief adornment. Edouard followed the exiled Louis XVIII to England and upon his return at the Restoration in 1815, the tapestries were brought to Paris and installed in a mansion, Rue de Varennes, from where they were removed to the Avenue d'Iéna by Fernand, Marquis de Vénéville, the father-in-law of the present owner. The tapestries are today practically in the same condition as when they left the Gobelins, having never been exposed to brilliant sunlight, to dust or to the disastrous touch of the curious.

The present possessor, the Marquise de Vénéville, nee Princesse de Croy, has followed the family tradition in the great care and affection shown to the magnificent tapestries. The Marquise herself descends from the greatest names of France, amongst whom the

Duchess de Tourzelle is celebrated in history as the governess of the Royal children and the companion of the Royal family in their ill-fated flight to Varennes.

Comparatively few lovers of XVIIIth century art have had the privilege of seeing on the walls of the Palais de Vénéville, Paris, this most entrancing set of Gobelins tapestries. But the two greatest authorities on the art of the Gobelins, both directors of the looms, the late Jules Guiffrey, and notably Maurice Fenaille, the author of the standard opus, have emphasized the supreme importance of the Vénéville tapestries, and Fenaille has placed them at the head of his treatise on the Don Quixote hangings, Chapter IX, and has illustrated the first series by reproducing nine of the tapestries (pages 156, 160, 172, 180, 182, 194).

The beauty of design of "these masterpieces of the textile art," as Guiffrey calls them, woven on a "yellow mosaic" ground in harmonious polychromy, is enhanced by the same perfect state of preservation noted by M. Fenaille when he examined the tapestries in 1900. Their art-historical importance cannot be illustrated more adequately than by referring to M. Fenaille's prodigious information.

M. Fenaille inadvertently overlooked four of the fifteen panels and counted on several occasions eleven as belonging to the collection of the Marquis de Vénéville. The four panels mentioned by M. Fenaille as missing from

the Vénéville collection, though carefully recorded in his extract from the "Notebook" of the Duc d'Antin, were, at the time of his visit to the Palais de Vénéville, on the walls of the dining room, which for some unaccountable reason remained locked for the savant in search of information. No doubt, if M. Fenaille agrees to re-edit his fine folios—now a great rarity in the book market—he will make this important correction.

The first mention of the celebrated hangings of Don Quixote appears in "Comptes des Batiments" (Accounts of the Royal Building Operations)—"December 1st, 1714, to Sieur Fontenay, the painter, the sum of 1100 livres in payment of a picture representing Don Quixote, who believes in receiving the Knighthood at the Hostelry, (Number 2 of the Vénéville set) which he made to be executed in tapestry by the Royal Manufactory of the Gobelins."

Though the paintings serving as models for the Don Quixote tapestries were all executed by the youthful Charles Coypel, the wording of the above reference permitted the erroneous assumption that Bélin de Fontenay had designed the subject besides the "alentour," as the elaborate border design was called.

It was customary at the Gobelins to pay a higher price for the "alentour" than for the subject itself, which was restricted in scale to allow for the

(Continued on page 19)

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GOBELINS SHOWN AT ANDERSON

(Continued from page 18)

borders rich with ornaments and flowers. While Bélin de Fontenay received 1100 livres for his border design, young Coppel was rewarded with 400 livres for his first Don Quixote cartoon. The tapestries were under way at the Gobelins in 1717, as the "Mercure de France" reports:—"A piece representing the history of Don Quixote was admired by Czar Peter the Great, who was presented with the original drawing by the King."

From 1716 to 1718 the Building Accounts report payments for the execution of cartoons by Coppel, Bélin de Fontenay and Audran, the latter being credited with borders for the larger panels (Numbers 13, 14 and 15 of the Veneville set), while Bélin's designs surround Coppel's representations on all other panels. Coppel's reward reached 550 livres for his paintings in 1718.

Pages 190 to 194, in Fenaille, are devoted to the careful record of the Veneville tapestries with their legends under the heading:—"First Tenture (Hanging), First Alentour (Border)."

According to the article of the "Mercure" quoted previously, several pieces of this series of hangings were in the looms in 1717. At that time the models of the first twelve pictures had been executed and delivered by Charles Coppel.

Bélin de Fontenay had made his border in 1714 (Numbers 1 to 12), and Audran, the larger border in 1717 (Numbers 13 to 15) and the exterior borders for Numbers 6 and 8. The dimensions of these pieces and their price have been given in several records of the Building Accounts and the "Notebook" of the Duc d'Antin. "Of the pieces of this first weave," says Fenaille, "there is no example in the possession of the (French) nation. The Marquis de Veneville possesses in Paris a collection of eleven pieces (actually fifteen pieces) corresponding exactly with the first pictures of Coppel and also conforming with the two dimensions indicated in the Royal Building Accounts."

"The first border is very narrow and made in three parts, vertically."

"In the centre, the picture by Coppel is enclosed in a frame formed of scrolls and enriched with ornaments of festoons and flowers, crested by a helmet and terminating at the bottom in a barber's bowl or a cuirass."

"Above, a medallion with a profile head of a knight facing right and bearing the inscription of a knight's name taken from the Romances of Knight-hood. On both sides of this medallion are arranged garlands of flowers and accessories of armor."

"At the bottom, a cartouche on a blue ground bearing the legend of the picture and surrounded by accessories of armor, cuirass, spur, musket, lances and flags."

"The ground of the tapestry, above and below the picture, is formed by a geometrical disposition of yellow triangles in two tones forming a mosaic."

"The border used by the atelier of Jans varies from that of the atelier Le Febvre. In the first the frame of the picture terminates in a barber's bowl enriched with a plume, and in the second, by a cuirass. All the accessories of armor placed among the flowers vary in the same way according to the atelier."

"The larger encadrement composed for 'The Entrance of the Shepherdesses' (Number 13) and 'The Entrance of Love and Wealth' (Number 14) does not offer any variations. (M. Fenaille again overlooks Number 15, 'Don Quixote Delivered of Folly,' also, in the large border designed by Audran.) In this 'alentour,' the frame of the picture is separated from the border of the tapestry by a beautiful ornament of a rosette from which emanate the mouldings surrounding the picture and the mosaic field."

"Two pilasters composed of a beautiful rosette in the centre, and above and below with armor, swords, etc., on the same mosaic ground frame the piece, 'The False Princess of Micomicon' (Number 6). (M. Fenaille, as previously explained, failed to see Number 8, which also bears the same exterior border by Audran.)"

The following index of fabrication of the first hanging, taken partly from the Veneville tapestries and partly from the "Notebook" of the Duc d'Antin, repeats in footnote, Number 2, the same error in regard to the number of the Veneville tapestries. Numbers 2, 8, 10 and 15 claimed as having formed no part of the collection of the Marquis de Veneville were those concealed in the dining room and the

index gives an exact and condensed account of the fifteen tapestries ordered for the Gallery of the Duc d'Antin, and now in the Veneville collection. The enumeration with their legends given by M. Fenaille has been amplified by the insertions of Numbers 2, 8, 10 and 15.

1—Don Quixote guided by Folly and captured by the extravagant love of Dulcinea leaves home to become a Knight Errant.

The medallion of the knight cresting the border bears the inscription, Amadis. Signature at the right, Jans.

2—(Inserted) Don Quixote believes in receiving the Knighthood in the Hostelry.

The medallion of the knight with inscription Esplandian. Signature, Le Febvre in the baguette at the right.

3—Don Quixote asleep fancies fighting a giant and pierces the wine bags.

Medallion of the knight with inscription, Roncevaux. Signature at the right, Jans.

4—Don Quixote makes Sancho ask permission to be received by the Duchess.

Medallion of the knight with inscription, Palmerin Dolive. Signature at the right, Jans. (M. Fenaille overlooked the signature which was hidden under the moulding.)

5—Don Quixote protects Basile, who marries Quiterie by a ruse of love. Medallion of the knight with inscription, D. Olivantes. Signature at the right, Jans.

6—The false Princess of Micomicon asks Don Quixote to restore her to her throne.

Medallion of the knight bearing the inscription, Le Chevalier Platin. The signature of Le Febvre in the baguette at the right. (M. Fenaille overlooked the signature which was hidden under the moulding.) The two pilasters which frame the tapestry are composed of two motifs of ornaments with swags of various accessories and flowers on a mosaic ground, separated by a beautiful agraffe.

7—Don Quixote takes a barber's basin for Mambrein's armet.

The cresting medallion bears the inscription, Florismarte d'Hircanie. Signature at the right, Jans.

8—(Inserted) The Doloride afflicted with a beard asks Don Quixote to revenge her on the enchanter.

Medallion of the knight with inscription, Amadis de Grece. Signature on the baguette at the right, Le Febvre. Exterior border similar to Number 6.

9—Don Quixote taking marionettes for Moors hopes that by conquering them, he is helping two fugitive lovers.

The cresting medallion bears the inscription, J. Belianis. Signature at the bottom, Le Febvre (as overlooked by M. Fenaille), Le Febvre on baguette.

10—(Inserted) Don Quixote tied to a window by the malice of Maritonne.

Medallion of the knight with in-

(Continued on page 20)

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GOBELINS SHOWN AT ANDERSON

(Continued from page 19)

- 11—The old Rodrigues approaches Don Quixote at night asking him to avenge her outraged daughter. Medallion of the knight with inscription, Roland. Signature at the right, Jans.
- 12—Departure of Sancho for the Island of Barataria. Medallion of the knight with inscription, Claridian. Signature, Le Febvre, at the right. (Escaped M. Fenaille on account of its darkness.)
- 13—Entrance of the Shepherdesses, who dance at the marriage of Gamache. Inscription on the medallion, Grifon. Signature at the right, Jans.
- 14—Sequel of the marriage feast of Gamache, Entrance of Love and Wealth. Inscription in the medallion of the knight, Brandimar. Signature at the right, Le Febvre.
- 15—(Inserted) Wisdom at last recognized by Don Quixote delivers him of Folly. Inscription in the medallion of the knight, Astolphe; signature at the right, Jans.

The small tapestries, Numbers 1 to 5, 7, 9, 10, 11 and 12 measure about 11 feet 6½ inches by 4 feet 5½ inches; Numbers 6 and 8 measure about 11 feet 6½ inches by 8 feet 7¼ inches; Numbers 13 to 15 measure about 11 feet 6½ inches by 7 feet 5 inches.

The complete index of the entire Don Quixote series, page 281, Fanaille, is headed by the Veneville tapestries.

The late Jules Guiffrey, in his *History of Tapestries since the Middle Ages*, who "considered the Don Quixote series the most justly celebrated as they represented the most frankly decorative and characteristic type of tapestry in the XVIIIth century," also mentions that the National Furniture Collection has no example of the original border which solely belongs to the Marquis de Veneville. Plate Number 27 is an illustration of the border of the Veneville tapestries, Numbers 13, 14 and 15.

Guiffrey also, in his book "Les Gobelines et Beauvais," illustrated his dithyrambic account of the Don Quixote tapestries with the Veneville tapestries, Numbers 5 and 6, on pages 47 and 49.

CINCINNATI

To commemorate Washington's Birthday, the Cincinnati Museum hung in one of its main galleries the portrait of General Washington by Rembrandt Peale, which was the bequest of Reuben Springer, and which, for a good many years, has hung in the permanent collection of the museum. This portrait is one among a number that are owned by the museum, and which are the portraits of notable people by early American painters. This particular portrait of Washington is one of many replicas painted by Peale from the first portrait of Washington, which he painted directly from life.

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NEW ORLEANS

The paintings by W. Weeks Hall will remain three weeks at the Arts and Crafts Club. It is the artist's first one-man show, although his canvases have been exhibited both locally and elsewhere.

Eight accessions, and a ninth one which will soon take its place in the Isaac Delgado Museum of Art, were reported at the February meeting of the Board of Administrators.

These included the painting, "Trees at Sunset," purchased from the Lacoste fund by the board during the recent exhibition of paintings by Frank Townsend Hutchens under the auspices of the Art Association of New Orleans; the donation by Mr. and Mrs. J. P. Blair of New York of seven paintings by various artists loaned by them some years ago to the museum. Another of Mr. Hutchens' paintings, "The Spahi," was purchased by Felix P. Vaccaro of New Orleans while it was on exhibition here in the museum.

The pictures given by Mr. and Mrs. Blair consist of both oils and water colors, and include "An Artists' Model at Munich," by Highwood; "The Village Politicians," by Ct. Van de Wyn-gart; "Alexander and the Wife of Darius," by Charles Le Brun; "Man Overboard," by Joy of London; "Massacre of the Monks in the Netherlands," after Parmese; and two marines attributed to Salvator Rosa.

These additions to the collections of the museum emphasize the growing need of an addition to the building, which should have more space in order to display these paintings in proper light and space. As it is, many of its treasures must be displaced temporarily whenever a large exhibition comes to the city which requires more than one gallery for its installation.

News comes from San Antonio of the prize winners in the art contest to which Edgar B. Davis, oil millionaire, has contributed so generously in prizes. The first prize, \$2,500, was won by Adrian Brewer, of Little Rock, Ark., and was a picture of Texas bluebonnets. Henry G. Keller, of Cleveland, Ohio, won first prize of \$1,500 in pictures of ranch life and Isabel Branson Carson Cartwright, of Philadelphia, took the \$1,500 prize in the cotton group with her painting, "Cotton Picking Time." In the final group of pictures of Texas wild flowers, Theodore Morgan, of San Antonio, Texas, won first prize.

MINNEAPOLIS

The loan of a new painting by Sir Joshua Reynolds to the Institute of Arts gives the museum two examples of the famous English portraitist, at least for the time being. With the opening of the new wing last fall, a portrait of Colonel Honeywood by Sir Joshua was announced as the gift of Mr. John W. Daniels of Minneapolis and St. Paul. This week Mr. Daniels has lent a new example, recently acquired, of approximately the same period—a portrait of Colonel Townshend. Of these two portraits, the Honeywood is a half length and the Townshend a bust. The Honeywood is rather more thinly painted and colder in tone; in fact, the Townshend might easily be said to be the better in craftsmanship. Perhaps the subject interested him more, for Colonel Townshend wears the red uniform of the British soldier, plentifully sprinkled with gold, and there is a certain arrogance about the man that makes him an interesting sitter from a psychological point of view.

WASHINGTON

At the Arts Club the two exhibitions of paintings are pleasantly diversified. In the upper room are the oils by Bernhard Gutman, which show much versatility. There are still life paintings, figures and landscapes. The work is vigorous, good in color and emotionally expressive.

The paintings shown at the Arts Club mostly were painted while the artist was on the island of Majorca. Here he reveled in the brilliant sunlight of southern Spain and has captured some of this brilliance on his canvases.

Downstairs are the water colors by Susan B. Chase. Many of these water colors were done on a European tour last summer and are spontaneous records of Italian and Swiss scenes that are full of charm and vivacity. Particularly attractive are "A Path in Zermatt," "A Street in Varenna," "Madonna del Sasso" and "Market Day in Lugarno."

At the Yorke Gallery the Spanish artist, Pasquale Monturiol, recently held an exhibition. He is known as the Millet of Spain, for he has taken his types from the longshoremen of Barcelona and the miners of his native land. Some of them have a brightness of color more pleasing than Sorolla's, because they are less crude, and some have a technical proficiency that equals that of Zuloaga. Some of his finest works are his drawings.

INDIANAPOLIS

The Twenty-first Annual Exhibition of the Work of Indiana Artists and Craftsmen opened to the public on Thursday, March 1st. On Wednesday evening a private view was held for exhibitors and members of the Art Association. There are two hundred and ninety exhibits included and they occupy Galleries IX, X and XI. Prize awards were announced on Wednesday evening. Reynolds L. Selfridge received the Holcomb Prize for his painting, "Dinty's Home," and Robert Davidson, the Art Association Prize for his sculptured head, "Memories, II." A special prize given by Mrs. John N. Carey was awarded to Carolyn Bradley for her water color painting, "Repairing the Boat." The Misses Overbeck received the Art Association First Applied Arts Prize for a collection of pottery, and Josephine Hollingsworth received the Second Applied Arts Prize for a batik wall hanging. Honorable mentions were given six of the paintings in oil: Will Vawter's "Village Lights"; Randolph LaSalle Coats' "Laughing Beggar"; John Hardrick's "Little Brown Girl"; F. Louis Schlemmer's "Bert"; William Forsyth's "Sailing Weather" and Clement Truckess' "Sagittarius."

The judges who made the awards were Tom P. Barnett of St. Louis, and Mrs. Albert M. Cole of the Fine Arts Committee.

Ada Walter Shulz, one of the most widely known of the Brown County group of artists for her sympathetic interpretation of mother and child subjects, and for her delightful pictures of children painted out of doors with their pets, is holding an important exhibition in Chicago. Seventeen oil paintings, including portraits, figure composition, landscape and log cabin subjects, are hung in the middle gallery of the Chicago Galleries Association. At the close of the Chicago show the pictures will be taken to Milwaukee, Wis., to be displayed in the Milwaukee Journal Gallery.

GALLERY NOTE

Mr. Barnet J. Beyer has just arrived in New York on the *Majestic*. Mr. Beyer, who has been in London for several weeks, has brought back a number of important rare books and manuscripts.

PROVIDENCE

At the Rhode Island School of Design, the "story of silk" is told in the special exhibition galleries on Waterman Street in the magnificent priestly robes, recently acquired, and in the woven textiles, splendid examples of the weaver's art, which have come down the centuries. The distinctive group of landscapes by Frank G. Mathewson at the Providence Art Club, open vistas of almost unbelievable beauty and color in the great Southwest while the water colors of Harry A. Vincent, A. N. A., and others at the Tilden-Thurber Gallery, and the etchings of the sea by William H. Drury at the N. M. Vose Gallery offer much of interest.

Scheduled at the galleries March 9th is the opening at the School of Design of a comprehensive exhibition of the work of William E. Brigham, former head of the department of decorative design of the school, now traveling in Europe. It will include some of his water colors of famous gardens in Italy and other historical places of designs of some of his pieces of jewelry and a few of these pieces in gold and platinum and silver set with precious and semi-precious stones, notably his miniature ship model, "The Argosy."

Water colors by contemporary American and English artists fill the gallery at the Tilden-Thurber Company's with fresh color and charm. Harry A. Vincent shows a group of his vibrant water colors which dominate the gallery.

H. Anthony Dyer is represented by a few of his water colors of exceptional quality in drawing and color.

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Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings by Juan Jose Segora until March 15 and paintings by B. L. Cuming from March 15 to 31.

Anderson Galleries, 489 Park Ave.—Exhibition of sculpture by Edgardo Simone and paintings by Benito Quinquela Martin from March 12 to 24.

Arnold Seligman, Rey & Co., 11 East 52nd St.—Exhibition of etchings and water colors by Herman Struck until March 21.

The Art Center, 65 East 56th St.—Permanent exhibition by Mestrovic. Exhibition of water colors by Walter Robert Rhodes until March 21 and sculpture by Dorothy Dick until March 17.

Babcock Galleries, 5 East 57th St.—Exhibition of paintings by James Scott and water colors by Thomas James Delbridge from March 12 to 24.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Ave.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings. Chinese Paintings until March 28th.

Brummer Gallery, 27 East 57th St.—Exhibition of sculpture by Lachaise until March 24.

Butler Galleries, 116 East 57th St.—Selected mezzotints by Elizabeth Gulland, S. Arlent Edwards, Sydney Wilson and Macbeth-Raeburn through March.

Daniel Gallery, 600 Madison Ave.—Exhibition of paintings by Alexander Brook until March 17.

De Hauke Galleries, 3 East 51st St.—Exhibition of water colors and drawings by Ingres, Seurat and other prominent XIXth and XXth century artists.

Down Town Gallery, 113 West 13th St.—Exhibition of recent paintings, water colors and drawings by Samuel Halpert until March 25.

A. S. Drey, 680 Fifth Ave.—Antique paintings and works of art.

Dudensing Galleries, 5 E. 57th St.—Exhibition of paintings by Arnold Blanche beginning March 5.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of Norwegian paintings by William H. Singer, Jr., until March 17.

Ehrich Galleries, 36 E. 57th St.—Exhibition of portraits by Gilbert Stuart.

Featman Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.

Fezargil Galleries, 37 E. 57th St.—Exhibition of paintings by W. B. E. Ranken until March 19 and IVth annual exhibition of garden sculpture.

Gainsborough Galleries, 222 Central Park South.—Old masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Exhibition of paintings by Karl Anderson and Mary Gray until March 17.

P. Jackson Higgs, 11 E. 54th St.—Works of art.

Holt Gallery, 630 Lexington Ave.—Exhibition of work by Alta West Salisbury until March 17. Independent Artists, Waldorf Astoria roof, until April 1.

Intimate Gallery, Room 303, Anderson Galleries, 489 Park Ave.—New paintings by Oscar Bluemner until March 27.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of etchings by Levon West through March.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of etchings and dry-points by Kerr Eby until March 20.

Kleinberger Galleries, 12 E. 54th St.—Exhibition of sculpture by John Horvay until March 17.

Kleykamp Galleries, 3-5 E. 54th St.—Chinese works of art.

Knoedler Galleries, 14 E. 57th St.—Commemorative exhibition of wood-cuts by Durer until April 7.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings by Marjorie Phillips from March 12 to 26.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Decorative silver, glassware and pottery.

Macbeth Gallery, 15 E. 57th St.—Sixteenth annual exhibition of thirty paintings by thirty artists until March 19.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. & Fifth Ave.—Spanish paintings from El Greco to Goya.

H. Michaelian, Inc., 20 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of paintings and pastels by John H. Twachtman, sculpture by Heinz Warneke from March 12 to 24, and etchings of ancient dances by Teresa Cerutti-Simmons and wild life by Will Simmons.

Montross Gallery, 26 E. 56th St.—Exhibition of paintings by Arthur B. Davies and Kenneth Hayes Miller from March 13 to 24.

National Society of Women Painters and Sculptors, 17 East 62nd St.—Special exhibition of New York and foreign scenes until March 31.

New Art Circle, 35 West 57th St.—Exhibition of paintings by Segal Blumberg until March 14, and paintings by Isabella Howland from March 15 to 31.

New Gallery, 800 Madison Ave.—Exhibition of paintings by Newton, Arthur, 665 Fifth Ave. Paintings by old and modern masters.

Ralston Galleries, 730 Fifth Ave.—Paintings by Frank M. Armington and etchings by Caroline Armington until March 15.

Rehn Galleries, 691 Fifth Ave.—Paintings by Andrew Dasburg from March 17 to the end of the month.

Reinhardt Galleries, 730 Fifth Ave.—Loan exhibition. From Memling, Holbein & Titian to Renoir & Picasso, until March 17.

Schwartz Galleries, 517 Madison Ave.—Exhibition of marine paintings by Frank Vining Smith.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligman Galleries, 3 East 51st St.—Ancient paintings, tapestries and furniture.

Menars, Arnold Seligman, Rey & Co., Inc., 11 E. 52nd St.—Works of art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner Gallery, 9 E. 57th St.—Exhibition of paintings by Goya, Greco, Zuberan, Degas, Courbet, Sisley and Bellows from March 12 to 26.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of paintings and drawings by Miguel Covarrubias until March 17.

Van Diemen, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 E. 54th St.—March 10, Collection of early Georgian walnut and mahogany furniture and several rare Queen Anne walnut cabinets with other fine examples of the period.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of water colors and wood cuts by Leon Underwood until March 17.

Whitney Studio Club, 10 West 8th St.—First annual sculpture show until March 29.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of French paintings of the XIXth and XXth centuries from the collection of Paul Rosenberg & Co.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of important masters.

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